BACONIANA

VOL. XXXI. No. 124. July 1947

EDITORIAL NOTES

NOTICE TO OUR READERS:—*Owing to the serious illness of the Hon. Secretary of the Bacon Society, Mr. Valentine Smith, it is regretted that under medical orders he must refrain from all activity, and that, therefore members should refrain from correspondence with him for the present. Books wanted on loan cannot either be supplied until further notice. Any really urgent business, or applications for membership, may be sent temporarily to Mr. Lewis Biddulph, 32, Hatherley Road, Sidcup, Kent.*—EDITOR.

SHAKSPERE'S "BIRTHDAY." The effort to reproduce the display and ceremonials at Stratford-on-Avon on the supposed birthday of the player on the pre-war scale resulted in a "wash-out." The wind and rain played havoc with the proceedings. It is remarkable how often this happens at Stratford on 23rd April. It was an unlucky date to have chosen for the celebrations. The climax of Garrick's "Jubilee" in 1769 suffered similarly:—"On Friday as the weather continued remarkably wet, and consequently prevented the pageant, or representation of Shakespeare's principal characters, part of the company (notwithstanding the horse race) went out of town!"

* * *

SHAKSPERE'S ILLITERATE CHILDREN. Judith Shakspere, the younger daughter, was unable to sign her own name, and made her mark. Susannah was apparently equally unlettered—so much so that she was unable to recognise her husband's handwriting. Dr. Hall died in 1635, and about the year 1642, a surgeon named James Cooke, attached to the Parliamentary army, being stationed at Stratford, called on Mrs. Hall at New Place to examine medical notes in the hand of Dr. Hall. Mrs. Hall told him "she had some books left by one that professed physic with her husband for some money." Whereupon, says Cooke, "I told her if I liked them I would give her the money again." She brought them forth, and, says Cooke, "I, being acquainted with Mr. Hall's hand, told her that one or two of them were her husband's, and show'd them her;—she denied; I affirmed, till I perceived she began to be offended; at last I returned her the money."

This conversation is to be found in the Preface to the first edition

of *Select Observations on English Bodies*, printed in 1657, which Dr. Cooke prefixed to these memoranda of Dr. Hall. As Hall's handwriting was of a uniform caligraphy, not easily mistaken for any of the ordinary styles of writing then in use, it is impossible to account for her inability to recognise her husband's writing except on the grounds of her own illiteracy. Now Mrs. Hall brings out manuscripts of medical notes and is very willing to sell them; but there is none of her father's whose plays had been published in two folios, and whose monument was in the church. His papers and books should have been worth far more than Dr. Hall's notes! The answer can only be that he died without book or manuscript in accordance with the evidence of his will.

* * *

THOMAS THORPE. In view of recent articles on the Sonnets, it may be of interest to state what is known of this bookseller-publisher whose name frequently occurs in the Stationers' Register, and on title-pages between 1604 and 1624.

He was apprenticed to Richard Watkins, stationer, 1584-1593, becoming Freeman of the Company 4th Feb., 1593-4. His first entry on the Register is Marston's *Malcontent* on 5th July, 1604, in partnership with William Aspley. It was printed by Valentine Simmes for William Aspley, 1604.

From 1607, Thorpe gave Eld (the printer of the Sonnets) a considerable amount of work. The first of this combination appears to have been Marston's *What You Will*. This was "Imprinted at London by G. Eld for Thomas Thorppe, 1607." The last entry in his name is on Nov. 3rd, 1624, when he and Thomas Blount assigned to Samuel Vicars their right in Marlowe's *Hero and Leander*. What, by the way, has happened to the one and only quarto of the 1609 edition of Marlowe's *Dr. Faustus*, which was formerly in the Hamburg Town Library? This was printed by G.E. for John Wright, as was the 1609 *Sonnets*. There is only one copy of the first edition of 1604, and that is in the Bodleian. The British Museum has no edition earlier than 1616. The 1604 edition was printed by V.S. for Thomas Bushell. If the 1609 edition survived the war, and is still in Germany, it should be brought here and deposited with the British Museum. The only other copy is bound up with nine other plays of various dates from 1609-1630. This volume is owned by Lord Leconfield.

* * *

ANNOTATIONS IN HALL'S CHRONICLES. It was in 1941 that Mr. Alan Keen announced that he had picked up a copy of Hall's Chronicles (1550), containing annotations which bear upon incidents and phrases found in *Richard II*, *Henry IV* and *Henry V*. These are the only reigns annotated in the book. Originally Mr. Keen claimed that these notes or memoranda were made by Shakespeare himself. We now observe, however, from his long letter in *The Times Literary Supplement* of 26th April, that he disclaims that the notes are in the hand of the six "signatures" of the player. This was obvious from the beginning, for had they been similarly written they would have

been illegible! He suggests somebody who was preparing the background or, as we should say nowadays, the "scenario" for the man who wrote under the name of "Shakespeare." Well, we know that Bacon kept a number of literary assistants, and only a man whose time was full and precious, and who had the means to do so, would keep such a staff. Mr. Keen's letter was followed up by one from Mr. Denys Hay giving reasons for his opinion that the notes were not necessarily connected with the plays. This is not a controversy in which we intend to take sides, but it is nevertheless a very interesting one.

* * *

SIXTY-ONE NOT OUT. The first number of our Journal was dated June 1886. It was then called "Journal of The Bacon Society." No. 1 contains a report of the Inaugural Meeting held at 81 Cornwall Gardens on 18th December, 1885. The Chair was taken by Mr. Alaric A. Watts. It is interesting to recall the names of the pioneers —Mr. W. H. Smith, who wrote the first book on Bacon and Shakespeare, was elected President. The book was called "Bacon and Shakespeare: An Inquiry touching Players, Playhouses and Playwriters in the days of Elizabeth," by William Henry Smith (London, John Russell Smith, 36, Soho Square, 1857). It makes good reading even to-day, and presented an unanswerable argument. Mr. Henry Pott was the first Hon. Treasurer, and Mr. Francis Fearon the first Hon. Secretary. The Committee consisted of Mr. Alexander Cory; Mr. T. William Erle; Mr. Ernest Jacob; Mr. W. D. Scott Moncrieff; Mr. Arthur Owen; Dr. R. M. Theobald; Mr. Alaric A. Watts. We are glad to take this occasion to keep their names and memories green.

* * *

SPECIAL EDITION OF "THE NEW ATLANTIS." We have received from Russell F. Moore, Co., 475, Fifth Avenue, New York, 17, advance notice of a 100 copy limited and numbered edition of the *New Atlantis*, dedicated to members of The Bacon Society. Those wishing for a copy should send 10s. 6d. to the credit of Russell F. Moore at The Bank of British West Africa, 25, Water Street, Liverpool, 2.

* * *

"NURSE—CHILDREN." Miss Sennett's letter in BACONIANA (April, p. 112), leads us to enquire whether it was not a belief in Bacon's time that children put to nurse inherited the nature and character of the nurse instead of the mother's. How else could Bacon in *Sylva Sylvarum* (Century x, 986) have come to include "nurse-children" among those "of near blood?" Enquiry is being made, and a query has been sent to *John O' London's Weekly* and *Notes and Queries*. Perhaps some reader of BACONIANA may be able to give a reference to such a superstition.

* * *

PROFESSOR DOVER WILSON BLOWS HIS TRUMPET. Reading an article which Professor J. Dover Wilson contributed to

The New Zealand Dominion in two instalments during April, recalled the refrain of a song in *Ruddigore*:

> If you wish in the world to advance,
> Your merits you're bound to enhance;
> You must stir it and stump it,
> And blow your own trumpet,
> Or, trust me, you haven't a chance.

He begins by announcing how it was once the fashion to say that the best Shakespearean scholars and critics were German, and that this has long since ceased to be true as "the great progress that has been made in Shakespearean studies, since the beginning of this century, nearly all derives from the work of scholars in Britain." Needless to say that Dover Wilson is reckoned as one of these scholars, and he knows it! These "scholars" are, of course, confined to the orthodox. But where all this "progress" is to be found we do not know. We have failed to discover anything very notable in their works. They have certainly done nothing to bring the Stratford rustic within approachable distance of having been the author of the plays and poems. On the contrary, we still find it an intellectual treat to return to those Germans like Schlegel and Gervinus who, though they had no suspicion of Bacon having written under the name of "William Shakespeare," nevertheless found an aristocrat and scholarly Shakespeare who possessed the mind of Bacon.

We are amazed that Dover Wilson should subscribe his name to such a falsehood as this:

> "Facts about the man, and contemporary allusions to him as poet and dramatist, have so multiplied upon our hands that only wilful paradox or snobbish ignorance can to-day maintain that anybody but the actor from Stratford could have written the dramas."

The "*facts* about the man" have turned many from the orthodox belief, whether they accept Bacon or not. What "fact" can Dover Wilson relate which proves his point of view? As for contemporary allusions, they fail to connect the Stratford man with the authorship, nor do they indicate that the writers had any acquaintance with the player. They praised the works, but few considered Shakespeare as being above others of his contemporaries. Most of this praise was lavished on the two poems, *Venus and Adonis* and *Lucrece*. Allusions to the plays are few and far between. No! we do *not* plead guilty to "snobbish ignorance" or "wilful paradox," but we might very well charge the professors with both, if we felt inclined to be equally rude.

We also deny "a high probability" that the 147 lines in the Insurrection Scene in the MS play of Sir Thomas More are in the same handwriting as that of the scrawls known as the six signatures of Shakspere. Dover Wilson and his fellow professors who have stated that they are, and have published their conclusions, have never yet attempted a reply to the late Sir George Greenwood's book, *Shakspere*

Signatures and Sir Thomas More, which was published in 1924. This devastating criticism of the credulity of A. W. Pollard, W. W. Greg, E. Maunde Thompson, J. Dover Wilson and R. W. Chambers is absolutely unanswerable. This dazzling galaxy of literary luminaries had to "take it lying down."

As the remainder of the article is mostly occupied with mutual admiration and back-patting about progress in textual criticism and commentary performed by the professors, of which by no means least is Dr. J. Dover Wilson, we need offer no observations. The professors have certainly done their work with care and scholarship. It is only when they try to persuade us that Shakspere of Stratford wrote the plays and poems that reason and intelligence temporarily desert them. It is then that they exhibit that "wilful paradox or snobbish ignorance" with which they charge their opponents. We sometimes doubt whether, in their hearts, they really *do* believe what they utter. Is it that, being committed in the past to the popular belief, and as trustees for Shakespearean orthodoxy, they cannot now withdraw or admit that the great deception has miscarried? Perhaps loyalty to their fellows may be the explanation.

What Others Say

"It were most fitting (in respect of discretion) that men should first weigh matters with judgment, and then incline their affection where the greatest reason swayeth. But ordinarily it falleth out to the contrary; for either by custom we first settle our affection, and then afterward draw in those arguments to approve it."

(*The Excellencie of the English Tongue*, by R(ichard) C(arew) of Anthony, Esquire) from Camden's *Remaines*.

"Honesty of thought is given scant welcome in a society which, with whatever ultimately unhealthy effects, prefers soothing fictions to astringent truths. The suppression of honesty begins in the nursery and is continued without relaxation until adulthood, by which time there is usually not much of it left to suppress. It is very painful when one reflects upon the wonderful ingenuity of man, his thirst for beauty, and his good and generous impulses, to see him at every turn stultifying and defeating himself because, in his love of ease, he makes himself a party to the pitiful conspiracy of self-deception."

The Vulgar Heart, by Doris Langley Moore (Cassell, 1945)

"It is only if you allow popularly received opinions to be questioned and disputed from every point of view that you are entitled to assume them to be true. If you are not entitled to assume them to be true you have no ground for suppressing the opinions which challenge them."—C. E. M. Joad (*About Education*, Faber and Faber)

BROADCAST BY SIR KENNETH MURCHISON

On April 23rd, 1947 by the American Broadcasting Co. on record made on April 18th, 1947 by Sir. K. Murchison.

Frederick B. Opper, American Br. Announcer: Here in England this week thousands of people are flocking to Stratford-on-Avon to celebrate the anniversary of the birth of William Shakespeare. But there is also a vigorous majority which will have nothing to do with Shakespeare—members of the Bacon Society who believe Shakespeare was an illiterate country bumpkin, and who hold that Sir Francis Bacon was really the author of *Hamlet, Macbeth* and the other Plays known the world over. Here is Sir Kenneth Murchison, President of the Bacon Society. Will you tell us, Sir Kenneth, why you believe Shakespeare never wrote the Plays?

Sir Kenneth: Because Shaksper could not write. Not a vestige of his writing exists except six signatures. As to most of those there are doubts.

His parents were illiterate. There is no evidence Shaksper attended the Grammar school. If he did there would have been only a few elementary books there. Some attribute everything to Genius, but even Genius must learn.

Speaking only a country dialect, Shaksper deserted his wife and children and went to London, where his first job was holding horses' heads outside a theatre—a theatre in which *Hamlet*, an anonymous play, was being performed. Shaksper's main life work was acting in small parts.

Am. Br. Ann.: Well, even if Shakespeare didn't write the Plays, why do you think that Bacon did?

Sir Kenneth: Because Bacon was the only man of those times who had the knowledge and learning which is shown in them.

Am. Br. Ann.: But why didn't Bacon write under his own name?

Sir Kenneth: It was not unusual in those days to adopt a pseudonym. Also Bacon was a public figure and did not wish to jeopardize his position at Court; actors were regarded almost as social outcasts.

Bacon, phenomenally precocious, knew Hebrew, Greek, Latin, Spanish, Italian, French, medicine, botany, etc. He was sent to France where he experienced Court life.

In the British Museum there is a note book of Bacon's called his Promus. It contains 1560 phrases, quotations, etc. The majority of these appear in the Plays.

In the 1623 Folio, published seven years after Shaksper's death, many of the Plays have been revised, obviously by the original author.

In *Othello* there are 160 new lines—added after Shaksper's death but while Bacon was still living.

Am. Br. Ann. Opper: Thank you very much, Sir Kenneth. This is Frederick B. Opper in London. Now, back to Taylor Grant in New York.

DEBATE AT STRATFORD-ON-AVON

WHO WAS SHAKESPEARE? FRANCIS BACON—EDWARD DE VERE OR SHAKSPER OF STRATFORD?

TWO lectures on the 20th and 21st May, followed by a debate on the 22nd, were given at "Mason Croft", Stratford-on-Avon, the former residence of Marie Corelli, under the auspices, and in the lecture hall, of the British Council.

Let us at once express our thanks to the British Council for their hospitality and the facilities afforded us, of discussing the question of the authorship of the Shakespeare plays at Stratford, the home of the orthodox traditionalists and champions of the Shakespeare Myth.

The lectures and discussions were held under the able Chairmanship of Miss Lea, member of the Staff of the British Council, to whom we also offer our hearty thanks.

The first day of the debate (20th) was allotted to Mr. Percy Allen, the champion of the Oxfordian theory of authorship.

There was a fair gathering of some sixty persons, mostly supporters of one or another of the three interested groups, but there were also some who came to hear or tell some new outlook.

Mr. Allen started by explaining to his auditors the universal employment of anagrammatical devices in the Tudor times, and in the course of his address produced some examples which were not very convincing, as they were of an elementary nature for the most part, such as that of 'ever' and 'Vere'. Repeated punning references to Oxford, "Bos-poros" a bull or cow or even a calf, were it only a moon calf in a ferry would convey, perhaps something more convincing.

The lecturer then proceeded to explain that all the plays were full of allusions both personal and topical with no other serious purpose behind them. After this preliminary Mr. Allen proceeded to expound "Twelfth Night" *à sa façon*. The main characters were identified as follows. Olivia as Queen Elizabeth, the Duke Orsino one of her suitors (French) I do not remember which, Viola another suitor, identified anagrammatically as Valoi(s), Sir Toby Belch as Lord Buckmaster and Sir Andrew Aguecheeck as Sir Philip Sidney, and Malvolio as Sir Christopher Hatton, together with other light airy fancies, all of which seemed to a Baconian to consist rather of the spinning of cobwebs by a spider than the gathering of honey by a bee.

Mr. Allen informed his hearers that he could say a great deal on similar lines both on this play as well as on the others, in support of his thesis, but there was no time for that now.

One point raised by a member of the audience after the lecture was, "don't you think it is a gross libel on Sir Philip Sidney's memory, the Phoenix of Courtesy and Chivalry, to suggest that he is represented in the personality of the cowardly and drunken knight, Sir

Andrew Aguecheek," to which Mr. Allen replied that of course it was a caricature.

If this be so, we must confess that in our opinion it was of so poor a quality as to be unrecognizable. If Aguecheek is really a caricature of some contemporary of Shakespeare, we suggest that it has a much closer resemblance to the noble Edward de Vere, 17th Earl of Oxford, himself, than to anyone else. It may be as well to mention that this play was not heard of till 1598-1600, whereas Sidney died some ten years before, and there does not seem much point in lampooning a dead man, to say nothing of poor taste.

Wednesday, the 21st May, the second day, was allotted to Mr. Alfred Dodd to put forward the case for Francis Bacon. This Mr. Dodd did in his customary clear and concise manner, at the same time countering the claims of the Earl of Oxford in a most convincing manner.

(The whole text of Mr. Dodd's lecture has been printed with Illustrated Cover, and may be had from the Bacon Society. Price 1/6).

The lecturer summed up his arguments in 14 points:

1. The Promus. 2. The Northumberland MSS. 3. The Vocabulary. 4. The frequent recurrence of the name Anthony. 5. The mastery of stagecraft. 6. The play of Richard II. 7. Parallelisms. 8. The plays of Henry VIII and Coriolanus. 9. The correspondence between Sir Francis Bacon and Sir Tobie Matthew. 10. Contemporary testimony. 11. The Instauration. 12. The Literary Rosicross. 13. Free masonry. 14. The Sonnets.

On this last point alone Mr. Dodd said he was ready to let the entire case stand, because in sonnets 111, 88 and 125, the author declared that he had been convicted of crime (his name had received a brand) 2, that he had suffered under the law of attainder (deprived of civil rights) and 3, he had been impeached and that a suborned informer was the cause of his fall. None of these things had happened to either Shaksper or de Vere (Shaksper being a commoner could not be impeached) and de Vere never was, but Francis Bacon suffered all three disabilities and therefore must be the author on those grounds alone.

No questions of importance were asked nor any points to support the Stratford case.

On the third day of the debate, May 22nd, it was announced by the Chairman, Miss Lee, that an arrangement had been arrived at between the two lecturers, that half an hour should be allotted to Mr. Percy Allen to present his case for the Earl of Oxford, a quarter of an hour for Mr. Dodd, and the rest of the time for replies and questions. It was explained that the time had been thus mapped out as the preceding day's lecturer had spent some time in countering the Oxfordian theory. Mr. Allen put forward the usual Oxfordian's claim such as topical references in the plays to persons and things, and to Oxford's sonnets to prove his ability to write the Shakespeare plays, and quoted a list of a contemporary writers that Lord Oxford excellent in Comedy (where are the Comedies?) but he did not produce any solid arguments against the Baconian theory. In order to account

for the appearance of many new and unheard of plays some fifteen years after the Earl's death, Mr. Allen suggested that they had all been written by him before his decease, and had remained in the custody of his family, and were only produced for publication for the Great Folio in 1623. One point raised by Mr. Allen in support of the claim for the Earl of Oxford was the line in the sonnet running "for every word doth almost tell my name (Every—anagram for Vere —almost?). To this Mr. Dodd replied that in the 1609 Quarto the word was printed "fel" meaning to weave and referred to the countless accrostics etc., and other devices with which Bacon had woven his name into a sonnet. Mr. Allen also contended that the knowledge of Italy shown by the Author could only be accounted for by the fact that the Earl of Oxford had spent some considerable time in that country, whereas Francis Bacon had never been in Italy. To this Mr. Dodd replied that on the contrary Francis Bacon's first biographer, Pierre Amboise, referred to by Dr. Gilbert Wats in his Edition of The Advancement of Learning, clearly stated that Francis Bacon travelled in that country and furthermore that after the death of Oxford in 1603 and Shaksper in 1616, Harvey had, in 1619, announced his discovery of the circulation of the blood to which reference is made in the play of Coriolanus Act I, Sc. 1. (not heard of before) and that consequently the Author could not be either de Vere or Shaksper of Stratford, but the real author, Francis Bacon, was living at the time and could easily have known this as Harvey was his doctor.

In reply to an Actor, who said "you have tried to prove by circumstantial evidence that Francis Bacon was Shakespeare; has it ever occurred to you that by circumstantial evidence you could likewise prove that Shaksper of Stratford had likewise written the works of Bacon?" (laughter) Mr. Dodd retorted "if you have put that question to raise a cheap laugh, it is a very feeble joke and a very silly one; if you intended it as a serious question, I can only say in view of the evidence adduced, I am very, very sorry for your mentality." In reply to Mr. Allen's reference to de Vere's sonnets as affording a proof that he wrote the plays, Mr. Dodd pointed out that the sonnets were love sonnets and showed no great genius nor any of the deep philosophy underlying the Shakespeare sonnets and plays. At the end of the debate, Mr. Dodd proposed, and Mr. Allen seconded, a vote of thanks to the Chairman, Miss Lee, which was heartily adopted by the audience. At the close of proceedings Mr. Dodd handed printed copies of his address to the Chairman, and also to Mr. Allen. He also announced that a copy of the address would be given to every member of the audience. A considerable number were thus distributed.

We once again take the opportunity of formulating our sincere thanks to the British Council for the kind hospitality afforded to both the lecturers and their *heretic* audience.

L.B.

SHAKESPEARE'S ITALIAN TOUR.

JEWISH NAMES IN *THE MERCHANT OF VENICE*

By RODERIGO.

I DO not know of any reprint of *Essays on Shakespeare* by Karl Elze since the translation published by Macmillan in 1874. The chapter headed "The Supposed Travels of Shakespeare" is of great merit and crammed with information fatal to the Stratford belief. Extracts from this chapter have been quoted by Baconians in the past, chiefly relating to Shakespeare's knowledge of Italian geography and minute detail which would not be of the nature to be reported by the returned traveller, but only carried in his memory after personal contact. Elze is no less enlightening on the Jews in *The Merchant of Venice*. I quote from pages 281—283:

> "On the Rialto we meet Antonio and Shylock. We have heard before that there was a very considerable number of Jews in Venice, whereas in England, and especially in London, they were not tolerated by law. The Jews were expelled from England by Edward I (1290), and were not readmitted until 1652, by Cromwell. Consequently it was as difficult for the poet in London to study the prototype of his Shylock, who is so true to nature, as it would have been easy for him in Venice. It can scarcely be doubted that Shakespeare, if he should have been in Venice, must, like most travellers, have come in contact with Jews; for that such was the fact is proved by the words of Sir Politick Would-be (*Volpone*, IV, i) who says that on his arrival in Venice, he had—
>
> read Contarene, took me a house,
> Dealt with my Jews to furnish it with moveables, &c.
>
> The name of Shylock itself seems to favour such a supposition, for, like that of Jessica, it exists in none of the sources from which we know that Shakespeare drew his materials; both to all appearances have been borrowed from *Genesis* x. 24 and *Genesis* xi. 29. It is true that the form of the name is Salah, both in the English and the German translation of the Bible, but Shylock comes so near the Hebrew form 'Schelach' (shot), that we are led to suppose that Shakespeare may have taken the name from some Jewish source. A variation of the same word is no doubt 'Scialac,' which, according to Hunter, occurs as the name of a Maronite from Mount Lebanon, who is spoken of as living in 1614, and who probably became known to Western Europe by way of Venice. Jessica, in the German and English translations

Isca (Hebrew 'Jiscah'), signifies *a spy or looker out*, which throws a remarkable light upon Shylock's warning:

Clamber not you up to the casements then,
Nor thrust your head into the public street
To gaze on Christian fools with varnished faces, &c.

In spite of this prohibition, Jessica nevertheless shows herself an alert looker out. Is this nothing but mere chance? Or are we to take it for a proof of the intercourse which Shakespeare may have had with Jews?''

In a footnote, it is pointed out that the English translation of the Bible by Th. Matthewe (1549) reads 'Jesca.' Tubal and Chus are taken from *Genesis* x, 2 and 6, without any alteration of the names.

———

JULIO ROMANO, SCULPTOR. Karl Elze was the first to prove that Shakespeare was correct in referring to Julio Romano as a sculptor in *The Winter's Tale* (V. 2) saying that the statue of Hermione was ''newly performed by that rare Italian master, Julio Romano, who, had he himself eternity and could put breath into his work, would beguile Nature of her custom, so perfectly he is her ape.'' Elze's comment upon this is:

''To the question why he should have selected this artist before all others, some critics might be inclined to answer that he picked up the name at random, if we may use the expression. But such an answer would be quite unsatisfactory in the face of the fact that the poet most correctly estimates Romano's merits as an artist, and praises him not only in eloquent but in the most appropriate words . . . Manuals of the history of art, which he might have consulted, did not exist, nor is it likely that there existed in London any of Romano's paintings, or copies of them, accessible to Shakespeare. Whence then did he obtain his knowledge, if not by having seen Romano's paintings. . . The chief, and apparently the most serious objection to this hypothesis is very obvious—Shakespeare makes Romano a sculptor! Does not this prove complete ignorance, and could he have committed such an unpardonable mistake if he himself had been to Mantua? Or are we to excuse it as poetical licence? What, however, will be said if just this seeming error should most unexpectedly serve to confirm our hypothesis?

''In Vasari who, according to his own account, visited Romano at Mantua, we find the following two Latin epitaphs of the great painter:—

Romanus moriens secum tres *Julius* artes
Abstulit: haud mirum quatuor unus erat.

The second inscription which in Vasari precedes this distich, runs as follows:—

Videbat Jupiter corpora sculpta *pictaque*
Spirare, aedes mortalium aequarier coelo
Julii virtute Romani—&c.

"Tres artes! Corpora sculpta! It is true that Vasari makes no further mention of Romano's sculptures. But Shakespeare is nevertheless right; he has made no blunder, he has not abused the poetical licence by introducing Romano as a sculptor. And more than this his praise of Romano wonderfully agrees with the second epitaph, in which truth and nature and life is likewise praised as being Julio's chief excellence (if he could put breath into his work,—*videbat Jupiter corpora* spirare). Is this chance?

"Whether the statement that Julio Romano was a sculptor as well as a painter and architect, be in accordance with historical facts or not, does not matter in the present case . . In our opinion we here stand before the dilemma, either Shakespeare must have studied Vasari, or he had been in Mantua, and had there seen Romano's works and read his epitaphs. We may here expressly add—although it is scarcely necessary to do so—that Greene's 'Dorastus and Fawnia' from which Shakespeare drew his story, contains no mention of Julio Romano, and in fact knows nothing of a statue of Hermione (there called Bellaria). Vasari's work was first published in 1550, and a second edition in 1568, but it was not translated into English till three hundred years afterwards (1850). Shakespeare must therefore have been a perfect master of the Italian and Latin languages to have made use of the work and the epitaphs; moreover he must have used the first edition of it, for that alone contains the inscription which we have placed second."

Romano's tombstone in the Church of San Barnabas completely disappeared when the church was renovated.

In Berowne's speech at the end of Act III of *Love's Labour's Lost* these lines occur in the Folio (p. 129):

> This signior *Iunios* gyant dwarfe, don *Cupid*
> Regent of Love-rimes, Lord of folded armes.

Modern editors have transformed "signior Iunios" into "senior junior," and in doing so have failed to take into account that "Iunios" is in italics because it is a proper name, which is in accordance with the custom of printing in those times. It cannot therefore mean "senior-junior." In "Stray Notes on the Text of Shakespeare" (1865), the Rev. Henry Wellesley suggested that "Iunios" was a misprint for "Iulios," and that in modern spelling the line should read:

> This signior Julio's giant dwarf, Dan Cupid.

He refers to the dwarf of the Cardinal Hippolyto dei Medici, whom Romano has added in Raphael's Battle of Constantine. He has repeated the head of this dwarf in his Gigantomachy which proves that he had taken the cartoon with him to Mantua, and Shakespeare might there have seen this striking figure. According to the Rev. H. Wellesley this giant dwarf is also introduced into the foreground of the 'Allocuzione.'

BACON'S LOST ATLANTIS

By James Arther

THE long cherished hope of finding Bacon's "Lost Atlantis" in a book published in 1660 by R.H. has recently been proved to lead into a blind alley.[1] So let us try to proceed with the search along another track. For that there is a mystery connected with this Utopian work, I have no doubt.

The *New Atlantis* was posthumously printed by Bacon's Chaplain the year (1627) after his death. Spedding (III 121) thinks that it was written in 1624, but there is a double reason for assigning to it an earlier date. Firstly, Rawley places it in his list of Bacon's works before the *De Augmentis*, which was published in 1623 (XIV. 537). Secondly, in his Latin edition of the *New Atlantis*, he probably alludes to the same work (*De Augmentis*) as one of the labours that "diverted" Bacon from completing his Utopia (III, 127). Spedding adduces for the latter date the circumstance that the *New Atlantis* is not among the works mentioned by Bacon in his letter to Father Fulgentio. But various explanations may be given of his silence. First, the letter is undated. Second, even if the date assigned to it, namely the autumn of 1625, is correct, Bacon may have hesitated to bring the work to his correspondent's notice, as it was far from completed. For Rawley tells us that the sequel was contemplated to be "a long work," therefore much longer presumably than the published part, which occupies only 38 pages in Spedding's edition. Third, it may well be that a covert allusion to it is contained in Bacon's communication to the Reverend Father:—"As for the third part (of my 'Instauration'), namely the 'Natural History,' that is plainly a work for a King or Pope, or some *college or order*: and cannot be done as it should by a private man's industry." (XIV. 533). The italicized words remind us of the "house or *college* which is the very eye of the kingdom"[2] of New Atlantis, elsewhere with a slightly different metaphor described as an "*Order* or Society, the lanthorn of this kingdom" (III, 137, 145).

There is a fourth reason—that Bacon probably, at least at first, did not intend to publish it at all in the ordinary way. But here we are branching off from the common path of historical research, to enter upon the byways of cipher evidence. The idea of such a college, or confraternity of learned men, must have possessed Bacon's mind from an early date. In the *Advancement of Learning* of 1605 it is already mentioned as "a *fraternity* in learning and illumination,

[1]See the article by R. L. Eagle and W. G. C. Gundry in Baconiana, 1946, p. 171.

[2]Cf. also the saying of Bacon:—"The subject we talk of (the Church) is the eye of England." (Dixon, II. 31)

relating to that fraternity which is attributed to God, who is called the Father of illuminations or lights'' (III, 327). And the *New Atlantis* is the dream-fulfilment of this idea. When did it take shape as such in Bacon's cogitations? From a Cipher message printed by Rawley nine years after Bacon's death, we learn that his ''study of the state of nations'' started in his early youth, say when he was in France and had the opportunity of observing and comparing different forms of government in actual practice; further that these studies were for a time underbroken, say when he was studying law for a living, after his return from abroad; but that they were soon resumed, and that he then began ''patiently to work out the model of government,'' and that this was still during his father's, the Earl of Leicester's, lifetime, *i.e.*, before 1588 (*The Biliteral Cipher*, II 359). This ''patient work'' must be understood as taking place as yet in his cogitations only. For in a Cipher of 1613 the New Utopia, then described as ''a form or design of a model land, as any might be with proper governors,'' is said still to ''exist as yet but in my thought'' (II, 47). But seven years later we are told that a part of it is being committed to ''the other Cipher,'' presumably the Word Cipher, and that he is still ''nightly'' considering whether to have the other part ''printed,'' meaning evidently ''published'' (II, 130). In 1623 he seems to have finally decided to publish the first part, and further writes that its ''completion'' (the second part) is to be found in his ''philosophical papers'' (II. 165). The end of the story is that the first part was posthumously published by Rawley, with the note at the end, ''the rest was not perfected,'' a note deliberately misleading if the above assumptions are true.

The question arises why Bacon deferred the publication so long till death overtook him before he had accomplished it, and why he decided at an early date to keep the second part in any case secret? The same query arises with regard to other works mentioned in the Biliteral Cipher, for example, Homer's and Virgil's epics, and a Pastoral of Christ (II. 165), which seem equally harmless. My suggestion is that he considered the *New Atlantis* as being on a par with the other works just mentioned. It would not have been safe to associate his name with them in public, as they were all works of poetic invention, and he could not afford to jeopardize his position of being a ''concealed poet.'' Says Spedding:—''Among the few works of fiction which Bacon attempted, the *New Atlantis* is much the most considerable . . Had it proceeded to the end in a manner worthy of the beginning, it would have stood as *a work of art* among the most perfect compositions of its kind'' (III. 124). Bacon may not have deemed it necessary quite so rigorously to suppress his name in connection with such slight efforts in the field of fiction as his youthful contributions to court ''devices'' and the Gray's Inn ''revels,'' or in later life with the translation in metrical form of a few Psalms, but the *New Atlantis* as a ''considerable work of art'' was quite another proposition.

It is greatly to be regretted that Orville Owen has not enriched

our Baconian literature with a decoding of the second part of this Utopia. As his and Elizabeth Wells Gallup's "art" of deciphering has apparently been lost amongst us—and who is there to retrieve it? —so has this second part of Bacon's book for us become a second "Lost Atlantis." But as some fragments of the old continent are still keeping their heads above the waters of the ocean, so I believe is there still preserved a portion or an epitome of Bacon's lost work. In our voyage of discovery for this old land, we shall further leave the Owen and Gallup decipherings behind us, and make use only of ordinary documentary research.

In Rawley's preface to the published part of the *New Atlantis* we are told that the complete work was designed to consist of two well-distinguished divisions, the first of a religio-scientific nature with an economical orientation, the second of a socio-political character; the first to exhibit "a model or description of a college instituted for the interpretation of nature and the producing of great and marvellous works for the benefit of men," the second to draw up "a *frame of Laws*, or the best state or mould of a *commonwealth*." Now what do we find? Just this, that in Burton's *Anatomy of Melancholy*, which I hold to be another of Bacon's numerous pseudonymous works, the author under the name of Democritus Junior, proposes to supply, it seems, the missing part of Bacon's *New Atlantis*, using the identical terms by which Rawley describes its general character.

> I will yet, to satisfy and please myself, make an Utopia of my own, a new Atlantis, *a poetical commonwealth* of mine own, in which I will *freely* domineer, build cities, *make laws*, statutes, as I list myself. And why may I not? You know what *liberty Poets* ever had, and besides my *predecessor* Democritus (read: Bacon) was a Politician, a law-maker. . . There is room enough, for . . . Mercurius Britannicus (read again: Bacon) *has not yet discovered half of it*.[1]

Note also the double stress laid on the "poetical" or imaginative character of the work. One of the "Poets," better *the* Poet specially alluded to, is of course Shakespeare, who in *The Tempest* (II. 1, 150) makes the king's "honest old Counsellor" describe a Utopia after the fashion of Montaigne.

> Had I plantation of this isle, my lord—
> I' the commonwealth I would by contraries
> Execute all things; for no kind of traffic
> Would I admit; no name of magistrate;
> Letters should not be known; riches, poverty,
> And use of service, none; contrast, succession,
> Bourn, bound of land, tilth, vineyard, none;
> No use of metal, corn, or wine, or oil;

[1] I quote from Shileto's edition, 3 Vols., 1896, in Bohn's Standard Library (I. 109). A recent reprint has appeared in Everyman's Library. From this publication I cannot make out in which of the many editions of Burton's book (1621, 24, 28, 32, 38, 51-2, 60, 76) the above passage, and others still to be quoted, did for the first time appear. It would be worth while to make this an object of research.

No occupation; all men idle, all;
And women too, but innocent and pure;
No sovereignty;—
All things in common nature should produce
Without sweat or endeavour: treason, felony,
Sword, pike, knife, gun, or need of any engine,
Would I not have: but nature should bring forth,
Of its own kind, all foison, all abundance,
To feed my innocent people.
I would with such perfection govern, sir,
To excel the golden age.

This fanciful dream displays indeed an excess of poetical "liberty." No philosopher would attempt the justification of such an Utopia as a practicable proposition. But stay a while. Hold on to that word "liberty" in Burton's text, and to that other word "freely." They are two of the synonyms of the name *Francis*, mentioned in *Love's Labour's Lost* (III. 1, 126):—"Enfranchise, enfreedoming, liberty, purgation." So that for "free" or "liberty Poet," we may read "Francis Poet." In *A Royal Romance* it was explained that if one of these synonyms, and others besides (enlarge, deliver, discharge, frank, France, French, etc.) are found "married" to one or other of the "kindred"[1] of the Boar, that is to say in more or less close proximity to them, this conjunction is to be taken as one of *Francis Bacon's* symbolic signatures. Well, it is just with such a signature that we are confronted here. For the sentence immediately preceding the above quotation from Burton is indeed carrying one of the "kindred of the Boar."

> Let them . . wallow as so many *swine* in their own dung, with Ulysses' companions: I gladly bid them to be fools.[2]

We have here then the signature "Free Swine," or "Liberty Swine," that is *Francis Bacon*.

There is more. In his epitome of an Utopia (for it is no more),[3] Burton is indulging in the same kind of number-play as Shakespeare. Of the latter I have given elsewhere some five examples.[4] For the sake of economy of space, I shall reproduce here only such extracts from Burton's Utopia as are immediately relevant to our purpose, but the whole is well worth reading:

> I will choose a site, whose latitude shall be 45 degrees (I respect not minutes) in the midst of the Temperate Zone . . the longitude for some reasons I will conceal . . It shall be divided into 12 or 13 provinces, and those by hills, rivers, road-ways, or some more eminent limits exactly bounded. Each province shall have a metropolis, which shall be so placed as a centre almost in a circumference, and the rest at equal distances, some 12 Italian miles asunder, or thereabout; and in them shall be

[1] An expression derived from Sir Nicholas Bacon's Hang-hog anecdote.
[2] The allusion is to the *Odyssey*, Book X.
[3] It covers only 13 pages in Shilleto's edition.
[4] Cf. *In Baconian Light*, Chapter VI, p. 107.

> sold all things necessary for the use of man, at stated hours and days, no market towns, markets or fairs, for they do but beggar cities (no village shall stand above 6, 7, or 8 miles from a city) except those emporiums which are by the sea side.[1]

Add up all the Arabic numerals (so printed in the original), 45 45—12—13—12—6—7—8; their sum is 103, the number-value of the name *Shakespeare*. Take the last four figures; their sum is 33, the number-value of the name *Bacon*. Add up the first two figures; their sum is 57, the number of *Fra. Bacon*.

Now let us proceed to the paragraph, nine pages further on, in which the marriage laws of the people in this New Atlantis are described. Again I condense.

> No man shall marry until he be 25, no woman till she be 20, unless otherwise arranged. If *one* die, the other party shall not marry till 6 months after. . . They that are foul shall have a greater portion (dowry); if fair, none at all, or very little: howsoever, not to exceed such a rate (1500 *crowns*) as those supervisors shall think fit.

The rate of 1500 crowns is given in a footnote in order, it would seem, not to make the number-play too conspicuous. Add up all the numbers in the paragraph, counting the hundred-zeros for nought: 25—20—1—6—15; the sum is 67, the number-value of *Francis*. Now "marry" Francis also to "crowns," and we get *Francis Rex*.[2]

Of course, the usual objection is that it is all "coincidence." This objection can only be met by the frequency of occurrence of such number and word-play. We had therefore better produce a few more instances. So far we have confined our investigations to the Preface, 'Democritus Junior to the Reader.' Let us now pass on to the main body of the book, Part I, Section I, Member II, Subsection 5 and 5. Again, for the obvious reason of saving space, I shall only cite short phrases containing the numerical indicators. In this case they consist not only of cardinal, but also of ordinal numbers, and in general of all words with a definite numerical value. I should also state that each number-play runs through the whole subsection, from the beginning right up to the end.

Subsection 5. *Of the Soul and her Faculties*
(Shilleto, I. 176-9)

5 *First* act of an organical body . . . *one* soul . . . *Three* principal
10 faculties . . . . *three* distinct souls . . . *four* souls . . . . . *three*
4 granted faculties . . *one* soul . . *three* principal faculties. . . .
6 *three* distinct kinds of living creatures . . . . . *three* principal
8 faculties . . . a *tri*angle in a *quad*rangle[3]. . the *first* of the
6 *three* distinct faculties . . . *three* several operations . . . . the

[1] Shilleto, I, 110.
[2] See BACONIANA, 1947.
[3] I have discounted the Latin equivalents, *actus primus*, and *trigorus in tetragono*, as being mere repetitions.

5 *first* is nutrition . . . *four* other subordinate functions . . . .
10 *Three* differences . . . *three* several operations . . . a *fourfold*
5 order of concoction . . . the *second* operation . . . . . *three* subor-
1 dinate operations . . . . . the *first* to turn nourishment . . those
7 *first* qualities . . . *six* non-natural things.

—

67=*Francis*

Subsection 6. *Of the Sensible Soul*
(Shilleto, I. 179-81)

16 *Two* parts . . . *one* place . . *two* parts. . *five* senses . . *sixth*
6 sense of titillation . . . *sixth* external sense . . inward are
11 *three* . . . *five* outward senses . . . *three* of these senses. . . . .
12 *two* of necessity . . . .these *five* senses . . . *three* things. . . *both*
6 in *one* . . . *three* things are required . . . . a *pair* of nerves . . .
10 *two* small hollow pieces . . . *eight* species or kinds . . . . . those
6 *first* qualities . . . . . these *five* senses.

—

67=*Francis*

If the first of these mathematical *feats* (they are in fact masterpieces of number-play!) had occurred alone, it might still be a subject for controversy whether it were due to accident or design, but its repetition in an exactly similar manner, excludes this possibility, especially when the large number of small numerals that are concerned in the operation is taken into account—25 in the first case, and 20 in the second. Moreover, if we add up the first 13 numbers in the former, and the first 9 in the latter, we get in each case 33, the number-value of *Bacon*. And as it were to clinch matters, this name is printed openly in the middle of the latter subsection.

> And besides it is the subject of the perspectives, of which Alhazen the Arabian, Vitellio, Roger *Bacon*, Baptista Porta, Guidus Ubaldus, Aquilonius, etc., *have written whole volumes*.

The last phrase reminds us of Armado's words in *Love's Labour's Lost* (I. 2. 191):—"Devise, wit, write, pen; for *I am for whole volumes in folio*." Also of Bacon's words:—"The call for me, it is book-learning. You know the King was wont to do me the honour as to say of me *de minimis non curat lex*: *if good for any thing for great volumes*. I cannot thridd needles so well."[1]

Of the word-play or signatures: "Francis Rex" and "Francis Poet," I select a few. There are scores of them. They are on the same line as the "Frank Boar" signatures.

I. 22. *Princes* show their armies . . . all this age (I say) have our *Frank*-furt (thus hyphenated in the text) Marts.

I. 138. Him that affects or acts a *Prince's*, a Philosopher's, a Magistrate's, a Fool's part, and him that is so indeed; and what *liberty* those old Satirists have had.

I. 220. A monk *of Wales* that was so deluded . . . They were common in many places of *France*.

[1]Spedding, XIV, 445.

(*Concluded on page* 142)

THE FIRST SIGNATURE IN THE FIRST FOLIO

By Edward D. Johnson

FRANCIS BACON signed his name boldly across the first page of the Folio in the Verse "To the Reader."

Here are—

1. The Verse "To the Reader."

To the Reader.

This Figure, that thou here seest put,
It was for gentle Shakespeare cut;
Wherein the Grauer had a strife
With Nature, to out-doo the life:
O, could he but haue drawne his wit
As well in brasse, as he hath hit
His face, the Print would then surpasse
All, that vvas euer vvrit in brasse.
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.

2. A Table (I) showing all the letters in this verse in squares.
3. A Table (II) showing the signature in the verse.
4. A Table (III) showing the letters A U T H O R three times connected with the signature.

Table I.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
1	T	H	I	S	F	I	G	U	R	E	T	H	A	T	T	H	O	U	H	E	R	E	S	E	E	S	T	P	U	T		
2	I	T	W	A	S	F	O	R	G	E	N	T	L	E	S	H	A	K	E	S	P	E	A	R	E	C	U	T				
3	W	H	E	R	E	I	N	T	H	E	G	R	A	V	E	R	H	A	D	A	S	T	R	I	F	E						
4	W	I	T	H	N	A	T	U	R	E	T	O	O	U	T	D	O	O	T	H	E	L	I	F	E							
5	O	C	O	U	L	D	H	E	B	U	T	H	A	U	E	D	R	A	W	N	E	H	I	S	W	I	T					
6	A	S	W	E	L	L	I	N	B	R	A	S	S	E	A	S	H	E	H	A	T	H	H	I	T							
7	H	I	S	F	A	C	E	T	H	E	P	R	I	N	T	W	O	U	L	D	T	H	E	N	S	U	R	P	A	S	S	E
8	A	L	L	T	H	A	T	V	V	A	S	E	V	E	R	V	V	R	I	T	I	N	B	R	A	S	S	E				
9	B	U	T	S	I	N	C	E	H	E	C	A	N	N	O	T	R	E	A	D	E	R	L	O	O	K	E					
10	N	O	T	O	N	H	I	S	P	I	C	T	U	R	E	B	U	T	H	I	S	B	O	O	K	E						

Looking at Table I, it will be seen that the 5th letter in the first line is F. 9 squares down from this F, in the 13th square of the 9th line is seen N, and 9 squares up from this N is seen R, the 21st letter in the first line. 7 squares from the N (the 13th letter in the 9th line) on either side is seen C and A. 7 squares from C in the same line is B and 7 squares from A in the same line is O, thus showing FR. BACON.

The reader will no doubt realize that it would not be safe for Bacon to put the letters in his surname in their proper order so the letters read across the line B C N A O, but these letters can only spell the word Bacon.

We thus find the author's signature in the form of a pattern as shown in Table II. Here we see FR BACON in 7 squares of the Table connected together showing that Bacon had taken care that none of the following letters of the alphabet namely D E G H I J K L M P Q S T U V W X Y Z should appear in any of those 7 squares to upset his signature.

Before looking at Table III the reader is requested to remember that in the days of Queen Elizabeth, there were only 24 letters in the alphabet, I and J being the same letter and U and V being the same letter.

Table III shows in the centre of the Table in the form of a pattern the letters in the word AUTHOR connected together three separate times—these letters being also connected with the letters BACON shown in Table II.

First. The letters in the 12th, 13th and 14th squares in the first line are H. A. T. 4 squares down from H is R (the 9th letter in the 4th line). 4 squares down from T is O (the 17th letter in the 4th line). 5 squares down from both the R and O is U (the 13th letter in the 8th line)—thus showing connected together H A T R O U=the letters in AUTHOR. To get this letter U in the 13th square Bacon has shown the W of the word WAS (the 3rd word in this line) as two VVs instead of W.

Secondly. The letters in the 12th and 13th and 14th squares in the 10th line are T U R. 4 squares up from T is H (the 9th letter in the 7th line). 4 squares up from R is O (the 17th letter in 7th line). 5 squares up from both the H and O is A (the 13th letter in the 3rd line), thus again showing connected together T U R H O A —the letters in AUTHOR.

Exactly the same method is shown in both these examples. In the first one the A is 8 squares from U, U is 5 squares from O and R and O and R are 4 squares from H and T.

In the second one, the A is 8 squares from U, T and R are 4 squares from H and O and H and O are 5 squares from A.

Thirdly. 7 squares from T (the 12th letter in the 10th line) is A (the 6th letter in the 4th line). 8 squares from A is O (the 13th letter in the 4th line). 8 squares from O is H (the 20th letter in the 4th line). 7 squares from H is R (the 14th letter in the 10th line) and 7 squares from O is U (the 13th letter in the 10th line. Here we see all the letters in AUTHOR 7 and 8 squares apart from each other.

The F and R are both 9 squares from N of Bacon and the two letters U used for the three AUTHORS are above and below the N of Bacon.

TABLE II.

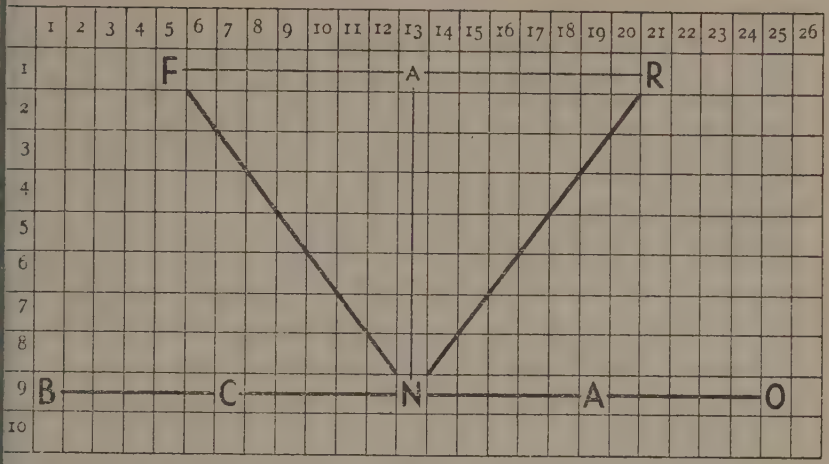
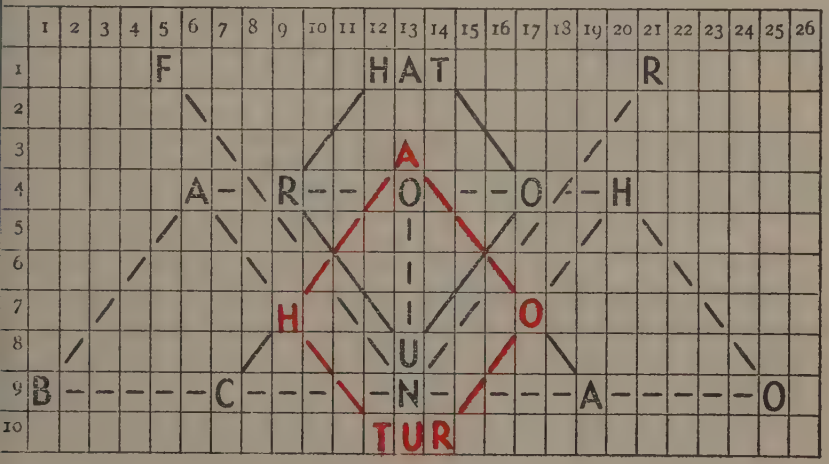


TABLE III.



The B C N A O of Bacon are all 7 squares apart from each other, and the C N and A are all 7 squares apart from the A of the second AUTHOR.

The B N and O of Bacon are all 6 squares apart from the A O and H of the third AUTHOR.

All these letters AUTHOR are in a symmetrical table. There are in the text altogether 274 letters and yet we find that in these 15 squares, the only letters are those in the word AUTHOR, which shows the care taken by Bacon to exclude from these 15 squares any letters of the alphabet other than AUTHOR.

It may also be observed that the O and R of the second AUTHOR and the H of the third AUTHOR are all 4 squares apart from each other and that this H is also 4 squares apart from S (the 23rd letter in the first line) which is the first letter of a word SEE. This H is also next to a letter E (the 21st letter in the 4th line) which E is the middle letter of another word SEE set vertically in the text in the 21st squares of the 3rd, 4th and 5th lines.

The middle letters of these two words SEE are also 4 squares apart from each other.

If the reader will take the trouble to check over the foregoing demonstration, he will see clearly a deliberate design and it is mathematically impossible that the letters in the text have arranged themselves in a pattern to show FR BACON AUTHOR AUTHOR AUTHOR by accident.

Francis Bacon used this method a number of times in the First Folio to prove his authorship, but the example here shown should by itself be sufficient evidence of the amazing ingenuity of the greatest genius the world has ever seen or will ever see.

FOR SALE. Lionel Booth's 1864 Exact reprint of William Shakespeare's Histories and Tragedies, as set forth in 1623. Nicely bound, uncut as new. Apply to B. Bravery, 2, Derby Street, Weymouth.

FRANCIS BACON AND THE COOKE FAMILY

By R. L. Eagle

FRANCIS BACON'S grandfather, Sir Anthony Cooke (1504-1576), was not only one of the most learned men of his time, having been tutor to the boy-king Edward VI, but was a wealthy landowner with estates as far apart as Essex, Warwickshire, Devonshire, and Kent. His family seat was Giddy (or Gidea) Hall, near Romford. His wife, Anne, was a daughter of Alderman Fitzwilliam. She pre-deceased him, as did two of her four sons. Her five daughters were learned and accomplished ladies and had been taught by their father.

According to David Lloyd, the author of *The Statesmen and Favourites of Queen Elizabeth* (1665), he was preceptor to Francis Bacon prior to that universal genius taking up residence at Trinity, Cambridge, in 1573 at the age of twelve.

His eldest son, Anthony, does not figure in his will, and he evidently died during the lifetime of his father, who divided his property mainly between his two surviving sons, Richard and William (afterwards Sir William Cooke). In the Parish Church of Romford there is a magnificent alabaster monument divided into three bays, the centre showing the kneeling figures of Sir Anthony and his wife Anne. In the left bay are the two surviving sons in armour, and in the right bay are four of his daughters. All the figures are shown kneeling.[1]

Richard came into possession of Gidea Hall and lands in Essex, as well as the manor of Hartshill in Warwickshire. He also inherited Sir Anthony's magnificent library in conjunction with Richard's son, Anthony (1559-1604). This Sir Anthony was the patron of the poet Drayton who, in 1594, dedicated to him his *Idea's Mirrour*, naming him as "the dear child of the Muses, and his ever-kind Mecaenas." Drayton was born at Hartshill in 1563, and began life as a page in the household of Sir Henry Goodere of Polesworth, about seven miles north of Hartshill. In 1596, Sir John Davies, the lawyer-poet, addressed a Sonnet "to his friend, Sir Anthony Cooke." This will be found prefixed to his "Gulling Sonnets," which are included in Grosart's edition of Sir John Davies' poems (*Chatto and Windus*, 1876). This Sonnet makes it clear that the grandson of the original Sir Anthony moved in the highest circles, for Davies refers to him as "you that pass in Court your glorious days." Sir John Davies was also a friend of Francis Bacon, and it was to him that Bacon, in 1603,

[1]That Sir Anthony was a patron of poets as well as learning is clear from the long Latin inscription on his monument. Perhaps he was himself one of the concealed poets of his time:

"Te Pallas docuit generosa stirpe creatum
Et Musæ mores instituere tuas."

wrote a letter when Sir John set out to meet the Scottish king on his approach to London to become James I of England. The letter ended with the significant and often quoted remark, "So desiring you to be good to concealed poets."

Bacon's grandfather, Sir Anthony Cooke, had purchased the manor of Hartshill from Sir Thomas Culpepper in the reign of Henry VIII, and this estate, as mentioned above, descended to Richard Cooke. On his death in 1579, it was bequeathed to his son, Anthony Cooke. So Drayton's patron was lord of the manor of Drayton's birthplace, and when *Idea's Mirrour* (a book of Sonnets) was dedicated to him, the Cooke family had been owners of Hartshill for over half a century. In 1588, Sir William Cooke (second son of Bacon's grandfather, and Bacon's uncle) purchased from Sir Henry Goodere the tithes of Hartshill. These were conveyed by deed to Sir William Cooke, Francis Bacon and Weston Shaw (Cooke's servant)—the latter two being, apparently, trustees.

Included in the large and scattered estates of Sir William Cooke was one in Buckinghamshire, purchased from Henry Lee in 1587 for £2800 (about £15,000 as the present-day equivalent). The conveyance is to Sir William Cooke, Francis Bacon, and George Throckmorton of Fullbrook. Francis Bacon was one of the executors of his will with Sir Henry Gray, Sir Henry Killigrew and James Morris (a cousin of Sir William). Sir William's son, also named William, became a student at Gray's Inn, and played the part of bodyguard to the Prince of Purpoole in the Gesta Grayorum (Gray's Inn Revels) in 1594. He married Joyce Lucy, daughter of Sir Thomas Lucy of Highnam, Gloucestershire. She was grand-daughter of the Sir Thomas Lucy of Charlecote whom tradition connects with a legend of Shakspere's deer-stealing escapade, and who is supposed, quite wrongly I fear, to have been the original of Justice Shallow who, however, is made by Shakespeare a resident of Gloucestershire and not Warwickshire. So one cousin of Francis Bacon married into the Lucy family, while another cousin of the same family became a patron of poets. About 1607, Francis Bacon wrote to Sir Thomas Lucy rejoicing in the union of the Cookes and Lucys, though the marriage had taken place in 1598.

It is well-known that Bacon's grandfather had been preceptor to that precocious child, Edward VI, who died at the age of sixteen. He bequeathed two Latin volumes, and a Greek volume, to each of his daughters—Lady Mildred Burleigh, Lady Anne Bacon, Lady Elizabeth Russell (previously the wife of Sir Thomas Hoby), and Katharine, Lady Killigrew.[2] Two of his sons, Edward and William, took the degree of M.A. at Cambridge in 1564. Edward died in 1576—the same year as his father. Among the legacies of their father were £500 to William; £50 to Lady Oxford: £20 each to Anthony and Francis Bacon (the only grandchildren by Lady Anne), also £20 each to Robert and Elizabeth Cecil. He further bequeathed to the Earl of

[2]There was another daughter, Margaret, who married Sir Ralph Rowlett in 1558. She died in 1559. She was the third daughter, and next to Anne. On the same day of her marriage, 27th June, Elizabeth married Sir Thomas Hoby.

Monument of Sir Anthony Cooke and his wife Lady Anne in Romford Parish Church. It was erected in 1576, and also shows the sons and daughters surviving at that date. The monument is in a bad light, and much neglected.

—Photo by P. Pelham Crowe, Ltd., Romford.

Leicester "the choice of two stone horses at Havering Park," and £200 a-piece to Lord Burleigh and Sir Nicholas Bacon as executors.

It is certainly curious to find the name of Bacon's grandfather introduced into the anonymous Shakespeare apocrypha tragedy, *Arden of Faversham*, printed in 1592. Sir Anthony Cooke's name is not mentioned in Holinshed's Chronicles (the source to which the author turned for his plot, and some of his dialogue). The actual murder of Arden took place on 15th February, 1550-1, at Faversham in Kent. Was this play an early work of Drayton? Charles Knight and Swinburne both considered it even worthy of Shakespeare!

Sir William Cooke held certain lands in Hertfordshire as one of the trustees on behalf of Francis Bacon. In the State Papers in the Record Office is the following:

> "1608, Jan. 31. Grant at the suit of Sir Francis Bacon to Sir William Cooke of Highnam, Sir John Constable of Gray's Inn (and 3 others) of the King's reversion of certain manors &c. in Herts, formerly assured by Sir Nicholas Bacon, Ld. Keeper, to his sons Anthony and Sir Francis in tail male, remainder to himself and his heirs, which descended from him to Sir Nicholas Bacon, his eldest son, who conveyed the same remainder to the late Queen Elizabeth, her heirs and successors, with the condition that if he paid £100 the grant should be void, which was apparently done to prevent the said Sir Francis to dispose of the same land which otherwise he might have done."

The Sir John Constable mentioned in this Grant was Bacon's brother-in-law. He married Dorothy, third daughter of Benedict Barnham. Bacon's wife, Alice, was the second daughter. The 1612 edition of the Essays was dedicated to him as "my loving brother, Sir John Constable, knight," and referring to the "friendship and society" and "communication of studies" between them. Bacon ends, "For as my business found rest in my contemplations, so my contemplations ever found rest in your loving conference and judgment."

There were, as we have seen, three bearing the name of Anthony in the Cooke family—father, son and grandson.[3] The beloved brother of Francis was also named Anthony. Their mother, Anne Bacon, was named after her mother Lady Anne Cooke.

Baconians have mentioned the fact that the names Anthony and Antonio (quite apart from the Roman plays, and other allusions to Mark Antony) figure in no less than eight plays. The same number of plays introduce Francis or Francisco. When Shallow refers to his cook in 2 *Henry IV* (v. 1) he is written in the early editions as *William* Cooke—the name "William" being in italics. What more natural than to introduce family names and reminiscences? That scene in *Henry IV* is laid at a seat in Gloucestershire, in which county Sir William Cooke resided. It may also be mentioned that Antonio in

[3]The grandson (Drayton's Mecaenas) married Hawice, daughter of Sir William Waldegrave, by whom he had two sons, Edward and Francis.

Much Ado has his title changed in the fifth act to "brother Anthony!"

No children could have been more fortunate in their parents for intellectual and artistic inheritance than Francis and Anthony Bacon. Queen Elizabeth's wise counsellor and Lord Keeper was truly described by Sir Robert Naunton (*Fragmenta Regalia*) as "an archpiece of wit and wisdom." The unknown author of *The Arte of English Poesie*, has left this personal record of him:

> "I have come to the Lord Keeper Sir Nicholas Bacon, and found him sitting in his gallery alone with the works of Quintilian before him. Indeed he was a most eloquent man, and of rare learning and wisdom, as ever I knew England to breed, and one that joyed as much in learned men and men of good wits."

On his mother's side, Francis also came of a family noted for their learning and their patronage of the Muses. What a contrast to the stock from which Shakspere derived "his life and being," and the conditions of home life in which William of Stratford received *his* youthful impressions!

BACON'S LOST ATLANTIS (*Continued from page* 134)

I. 251. As *Franciscus* Bonseutus *poetically* defined.
I. 464. *Francisco* Sansovino records of a melancholy man. Another . . . that thought he was a *King*.
II. 87. That Indian *King's* delightsome garden in Aelian; or those famous gardens of the Lord Cantelow in *France*.
III. 244. Fiddling *Frances* . . As Matilde writ to *King* John.
III. 344. *King* Proetus her husband. . . Saint *Francis*.
III. 421. S. *Francis* in the more among *hogs* . . Kill a *King*.

But the full exposition of these symbolic signatures is a different story, and belongs to a separate paper.

A NEW SHAKESPEAREAN COMMENTATOR

By W. G. C. GUNDRY

THE writer of the "*Essays in Interpretation of Shakespeare's Final Plays*" belongs to the comparatively new school of Shakespearean commentators who examine the Plays in an unobjective manner, and who endeavour to probe into the secrets of the poet's mind and to discover the inner significance of his work by an examination of his masterpieces unhampered by the tenets of conventional criticism.(1) The real understanding of the Shakespeare Plays can hardly be said to have begun until the time of Coleridge, Lamb, and Hazlitt in England, and on the Continent, of Guizot, Schlegel, Ulrici, Goethe, and Gervinus, particularly the two latter.

Gervinus perceived a ruling idea pervading every play, linked to a single aim.

Goethe pointed out the admirable harmony and order of the plays and Coleridge declared that "the form and structure are indeed as worthy admiration as they had before been decried as barbarous;" he opposed the traditional opinion that Shakespeare was the Muse's untutored child of nature.

The present century has followed these pioneers and there are few scholars whose opinion would, or could, seriously oppose this latter contention: advanced criticism to-day accepts the view that there is a parabolic content in these dramatic masterpieces: the opinions of Pepys, Thomas Rymer, and Voltaire have long been discredited.

It is probable that this new school of Shakespearean criticism is now only at the beginning of its labours and that to the coming centuries will be left the work of delving ever deeper into the inexhaustible mine of symbolism, myth, and parable which veils the truth: being works of Art they are eternal, and furnish a never ending stimulus to further study.

'But they who dig for gold,' says Heraclitus, 'must be of the truly golden race, for they seek for something akin to themselves.'

Professor Wilson Knight belongs to this aureate fellowship: he has golden fingers, and in his book he exhibits his finds to our wonder and astonishment. Before this appreciation goes any further the present writer desires it to be understood that he does not wish to make the author's work merely a vehicle to exploit and support the theory of Baconian authorship which this magazine represents, but when he sees explicit parallels between Professor Wilson Knight's views and our own he cannot refrain from drawing attention to these coincidences.

Whatever view the author may have as to the identity of William Shakespeare in no way detracts from the value of his contribution to the examination of the dramatic works, indeed, he says:—

> "To the critic of the poetry the word 'Shakespeare' stands alone for the dynamic life that persists in the plays, and any

(1) The Crown of Life. By Professor G. Wilson Knight, Reader in English Literature in the University of Leeds.

other 'Shakespeare' is pure abstraction. We should avoid irrelevancies. That spiritual quality which alone causes great work to endure through the centuries should be the primary object of our attention." (p. 9)

The author deals with the subjects treated in the following order:—

(i) *Myth and Miracle*
(ii) *The writing of Pericles*
(iii) *Great creating Nature: an essay on The Winter's Tale.*
(iv) *Cymbeline, Themes and persons, The Vision of Jupiter.*
(v) *The Shakespearian superman: a study of The Tempest.*
(vi) *Henry VIII.*

Space will not permit a separate and minute examination of each of the above divisions, and we shall therefore confine our attention to those points which we deem particularly noteworthy.

We have mentioned the opinions of Goethe and Gervinus, who found order and system in the plays: Professor Wilson Knight is of the same opinion, for he observes:—

> "Where other commentators have found incoherence and the inevitable 'incompetent coadjutor,' it will show, wherever the Shakespearian rhythm or metaphor rings true, order, reason and necessity." (p. 10).

It is perhaps in his opinion of the merits of the play of *Cymbeline* that the author differs so notably from some of his predecessors.

Dr. Johnson wrote of this play:—

> "To remark the folly of the fiction, the absurdity of the conduct, the confusion of the names and manners of different times, and the impossibility of the events in any system of life, were to waste criticism upon unresisting imbecility, upon faults too evident for detection and too gross for aggravation."

Mr. Bernard Shaw capped this opinion in 1896 with the following:—

> "*Cymbeline* is for the most part stagey trash of the lowest melodramatic order, in parts abominably written, throughout intellectually vulgar, and judged in point of modern intellectual standards [Shavian?], vulgar, foolish, offensive, indecent, and exasperating beyond all tolerance."

As a set-off to these strictures it is pleasant to record Professor Wilson Knight's opinion:—

> "*Cymbeline* is an extremely complex work: in mastery of plot-weaving it certainly has no rival. The different stories diverge, interweave and dovetail with a striking precision and the extraordinary events march smoothly to their conclusion." (p. (p. 129).

Our author classifies *Cymbeline* as among the crowning works of the poet (p. 202).

Gervinus, Swinburne, and Sir Arthur Quiller-Couch were all admirers of the play.

We can dismiss Dr. Johnson's criticism as one delivered in an age when Shakespeare's merit had only just begun to be appreciated, and before modern critical methods had come into use.

As to Mr. Shaw's views we can perhaps discount these because they are Mr. Shaw's—he may have his tongue in his cheek! in any case, he appears to be putting back the clock of a critical approach to Shakespeare—to Methuselah or wherever else his critical sense resides, in spite of a written disclaimer to the present writer that he was not putting back the clock when commenting on the poet's work.

Shakespeare has written a system of philosophical plays which have unity and coherence, and which evolve naturally and inevitably towards a consummation.

It is with this crown of Shakespeare's work that Professor Wilson Knight deals, and he believes, and Mr. Shaw may share his views in this respect for aught we know to the contrary, that the outer husk of words is of less importance than the poetic significance that underlies them.

Francis Bacon tells us:—

> "Words are but the images of matter, and except they have life of reason and invention, to fall in love with them is all one as to fall in love with a picture."

The theatrical representation and the words put into the mouths of the actors to make the play authentic is only a method by means of which the inner spiritual truth is revealed; the actors are something more than "cunning casts in clay"—histrionic automata moving about a purely objective stage and "mouthing words that better wits have framed," but rather the vehicles of an *idea* embodied in the words, and bodied out in their action.

Shakespeare's grammar is the grammar of thought rather than that of the schools: his syntax rises above the uncomprehending literalism of mere philology into the rarefied stratosphere of poetic inspiration, where some critics gasp for breath and lose their critical faculties; an Olympian atmosphere far above the strife of grammarians and the seekers after "sources."

The idea is the important element, but some truth must be seen, as Bacon says, through a veil.[1]

This hunting for "sources," which our author deprecates, has often been felt by the present writer to be overdone, and a passage by Heine dealing with the alleged sources and what they became in the crucible of the poet's mind may perhaps be quoted here with advantage:—

> "I am reminded of those beautiful jewels which are found

[1] *Intentio autem ejus ea esse videtur, ut traditionis involucris vulgus (profanum scilicet) a secretis scientiarum summoveatur; atque illi tantum admittantur qui aut per manus magistrorum parabolarum interpretationem nacti sunt, aut proprio ingenii acumine et subtilitate intra velum penetrare possint.* De Augmentis Scientiarum. Bk. VI. Chap. 2.

by King's children at play by night in lovely gardens: but when we look for these glittering gems by day, we see only miserable little worms which crawl painfully away, and which our feet refrain only from crushing out of strange pity."

As for the sources of *The Tempest* this is what Professor Wilson Knight writes:—

> "*The Tempest* is accordingly no mere subjective record. Its more autobiographical meanings have another aspect; and looked at from this angle, it reveals a wide range of universal meanings. Shakespeare has objectified, not merely his created world, but himself as creator; and yet Prospero, one person in a play of many, cannot finally be equated with the author whose self-reflection is necessarily, at the time of composition, the whole play. The total result is nearer self-transcendence than self-reflection; while, in throwing himself on to the screen, and showing himself at work in creative activity and control, the poet constructs a myth of creation in its wholeness and universality." (p. 226)

There is something cosmic and consummative in the play which is reminiscent of the avowed aims of Bacon's *Instauratio Magna*: there are strands of connective tissue between the two themes—the *Great Restoration* of knowledge planned by the Sage of Verulam and the redemptive role assigned to Prospero in *The Tempest*: both seem to move forward to "solemn music" which "from the organ pipes of frailty sings."

Music, as Professor Wilson Knight points out, occupies an important part in the construction of the play.

The present writer is convinced that this play was written under the inspiration of music: it is said that Milton used this aid to composition, and it is not unlikely that Shakespeare resorted to the same source for assistance in dramatic work.

Bacon writing of Poesy says:—

> "Since true history wearies the mind with satiety or ordinary events, one like another, Poesy refreshes it, by reciting things unexpected and various and full of vicissitudes. So that this Poesy conduces not only to delight but also to magnanimity and morality. Whence it may be fairly thought to partake somewhat of a divine nature; because it raises the mind and carries it aloft, accommodating the shows of things to the desires of the mind, not (like reason and History) buckling and bowing down the mind to the nature of things. And by these charms and that agreeable congruity which it has with man's nature, accompanied also with *music*, to gain more sweet access, it has so won its way as to have been held in honour even in the rudest ages and among barbarous peoples, when other kinds of learning were utterly excluded." (*De Augmentis Scientiarum* Bk. II. Chap. xiii).

The manner in which music is interwoven with the dialogue and

movement makes it an integral part of the play and supports the view just enunciated.

As the world was the parish of John Wesley, in a spiritual sense, so the welfare and "relief of the human estate" was the especial concern of Bacon, and this universality is exemplified in both the dramatic works of the poet Shakespeare, as well as in the writings of the philosopher who had taken "all knowledge for his province."

Prospero moves behind the scenes in the island story of *The Tempest* in the same elusive and secret manner which Bacon employs in his *New Method*, the mechanism of which he says he has determined to reserve in part, in order that it may "single and adopt its reader" (*Valerius Terminus*, Chap. 18).

This habit of secrecy is very apparent in Bacon's writings; he is constantly quoting:—

> "The glory of God is to conceal a thing, but the glory of the King is to find it out."

In *The Advancement of Learning* (1605) he writes:—

> "Men generally taste well knowledges drenched in *flesh and blood*[2], civil history, morality, policy about which men's affections, praises, fortunes do turn, and are conversant."

Professor Wilson Knight writes further:—

> "The human imagination finds expression not only through accepted thought-forms of legend and history, but also through a hierarchy of semi-esoteric symbols drawn mainly from natural phenomena, with strangely consistent meanings throughout the centuries and across the globe. Fundamental verities of nature, man, and God do not change; nor will their mirror, the imagination, in the Shelleyan sense, produce a series of discrepancies. There is accordingly a certain common language of symbol exploited by mythology, ritual and poetry from age to age."

And in *De Augmentis Scientiarum* (Book II, Chap. 13) Bacon writes:—

> "But there remains yet another use of Poesy Parabolical, opposite to the former; wherein it serves (as I said) for an infoldment; for such things, I mean, the dignity whereof requires they should be seen as it were through a veil; that is when the secrets and mysteries of religion, policy, and philosophy are involved in fables and parables. Now whether any mystic meaning be concealed beneath the fables of the ancient poets is a matter of some doubt. For my own part I must confess that I am inclined to think that a mystery is involved in no small number of them."

Professor Wilson Knight draws attention to "the most careful and important study of *The Tempest*," Colin Still's *Shakespeare's Mystery Play* (Cecil Palmer 1921; revised and re-issued under the

[2]Twice repeated in *The Tempest*, Act V. Sc. 1.

title *The Timeless Theme*, Nicholson and Watson 1936) and says of the book:—

> "The thesis is supported by a reference of nearly every event to something in ancient ritual or myth, while offering psychological or spiritual equivalents to the elements of earth, mud, water, mist, air, fire."

But it is not only in general plan and cosmic significance that the play of *The Tempest* presents parallels with Bacon's works; even in the details of its phraseology we perceive coincidences.

To begin with the title of the play itself; the author of "*The Crown of Life*" writes:—

> "The recurrent poetic symbol of tragedy in Shakespeare is 'storm or tempest'."

On March 25th, 1621 Bacon writes to King James:—

> "When I enter into myself, I find not the materials of such a *tempest* as is come upon me."

On March 20th, 1622 writing to the King again he says:—

> "In the beginning of my trouble, when in the midst of a *tempest* I had a kenning of the harbour, which I hope now by your Majesty's favour I am entering into."

Then again in the play much is heard of the elements, which Prospero ultimately frees with Ariel, as a reward for his faithful service.

Professor Wilson Knight writes of Ariel:—

> "Though he himself may be compacted of 'air' and 'fire,' his range of activity is unlimited; he interpenetrates all elements alike." (p. 233).

It may be that there is a significance in Bacon's pre-occupation with the elements, though one must not press the point unduly; it should be remembered however that *The Tempest* first appeared in the *First Folio* of 1623 and the following expression was used by Bacon in a letter to the Duke of Buckingham, written probably the year before:—

> ". . . . . and that I have approved myself to your Lordship a true friend both in the *watery* trial of prosperity and in the *fiery* trial of adversity."

Then again, in the last scene of the play Prospero observes:—

> "And thence retire me to my Milan, where every third thought shall be my grave."

In writing to the Lord Treasurer Marlborough remonstrating on the difficulties he was experiencing in obtaining the payment of a warrant that had been issued to him, Bacon says in a letter which appears to have been written in December 1624:—

> "Your Lordship may do well, in this great age of yours, to think of your grave, as I do of mine."

Further in this same scene of the play occurs the following spoken by Ferdinand:—

"She is daughter to this famous Duke of Milan,
Of whom so often I have heard renown,
But never saw before; of whom I have
Received *a* second life; and second father
This lady makes him to me."

In Dr. Rawley's *Life of Bacon* we read the following:—

"Amongst the rest, Marquis Fiat, a French nobleman, who came ambassador into England in the beginning of Queen Mary, wife to King Charles, was taken with an extraordinary desire of seeing him; for which he made way by a friend; and when he came to him, being then through weakness confined to his bed, the Marquis saluted him with this high expression, 'That his Lordship had been ever to him like the angels; of whom he had often heard, and read much of them in books, but he never saw them.' After which they contracted an intimate acquaintance, and the Marquis did so much revere him, that besides his frequent visits, they wrote letters one to the other, under the titles and appellations of father and son."

And to give a final instance; in Act I. Sc. ii. of the play we are discussing, Prospero lays down his mantle, his magic garment, saying:

"Lie there, my art."

Lord Burghley, Bacon's uncle, was in the habit at the end of his official day's work of throwing off his Lord Treasurer's robe, saying as he did so:—

"Lie there, Lord Treasurer."

This may have been the source from which "Shakespeare" drew the expression.

One or two parallels may be coincidences but we find Bacon's experiences and circumstances reflected from *Love's Labour's Lost* to *The Tempest*.

It may be remarked that the first Duke of Milan of the Sforza Dynasty bore the name Francis, and that a contemporary of Henry VIII, another Duke of Milan, was also of the same name (Francisco).

Another point of resemblance between Bacon-Shakespeare and Prospero which appears to be suggested in the book under review occurs where the author writes:—

"Prospero is the great composer whose implements are natural forces and whose music is the music of creation. With the elements and their creatures he is at home and in royal control . . . . .

"He is, however, still labouring, not for himself, but for Miranda [wonderful things]; for the new thing not yet matured, for new worlds as yet unborn."

How admirably all this equates with Bacon's mind, who looked to posterity for appreciation; to the coming generation, whose servant he prophetically proclaimed himself to be in the words:—

"I have lost much time with my own age which I would fain recover with posterity."

Another point that may be noted is the recurring theme of freedom.

To quote from *The Crown of Life* again:—

"And now, as the end draws near, Ariel cries (as Caliban does too) for *freedom* from ceaseless 'toil.'

Prospero: How now! moody!
What is't thou canst demand?
Ariel: My liberty
Prospero: Before the time be out? No more."
(I. ii. 244)

In the last line of the play before the Epilogue Prospero speaks:—

"Be *free*, and fare thou well!—Please you draw near."

In the Epilogue itself he pleads for release and the last line runs:

"Let your indulgence set me *free*."

In Colin Still's book, to which Professor Wilson Knight has drawn attention, occurs the following:—

"The obvious and generally accepted view is, of course, that the Epilogue is simply the conventional 'plaudite' somewhat expanded for the purpose of intimating Shakespeare's intention to write no more; and, if the Play itself were nothing but a gossamer creation of pure poetic fancy, there would be neither need nor warrant for any other view. But we can hardly think that the play and the Epilogue are entirely different in character and in significance. If the former be an allegory, so also in all probability is the latter. I do not deny that the Epilogue serves the ostensible purpose of a 'plaudite' any more than I deny that what precedes it serves the ostensible purpose of a stage play.

"But I do suggest that, if the Play be indeed a sustained allegory which requires a coherent interpretation, some hint to this effect is likely to be concealed in the Epilogue. From no standpoint is the Epilogue, which is spoken by Prospero in the first person, consistent with his part in the drama. . . . . and those commentators are undoubtedly right who insist that Prospero here represents Shakespeare himself. But while I agree so far, I dissent from the ordinary view that this closing speech contains simply the Poet's intimation that his labours as a dramatist are ended. I suggest rather that Shakespeare, having written a profound allegory, designed the Epilogue for the express purpose of pleading for *release* in the special sense of *interpretation*."

As a "concealed poet" Bacon could not reveal his identity, and as a philosopher who wished to "single out and adopt his reader" and interpreter, he could only speak by means of allegory and parable.

He consciously and purposely cast aside the dignity of his genius while he served the welfare of humanity, as he says in addressing King James in *De Augmentis Scientiarum*: he was willing to forego the glory and reputation of authorship in order to serve mankind, indeed, this was an essential element in his great plan for the relief of the human estate.

The mechanism of the cycle of the Shakespeare Plays has a cosmic significance; does not Bacon say, "work as God works."

Nicolas Berdyaev writes in his *"The Destiny of Man"*:—

> "The creative image is outside the process of time."

Hence it may be Colin Still adopted the new title of his book and changed it to *"The Timeless Theme"* with this idea in his mind, though *The Destiny of Man* was not published till after the re-issue of Mr. Still's book: the idea, however, is universal.

Again to quote Berdyaev:—

> "Creative activity always involves sacrifice, it means self-transcendence, overstepping the confines of one's own limited personal being."

And it is this activity, as Professor Wilson Knight has pointed out, transcends individuality—Prospero is a superman. Bacon suppressed his own name in the interests of such transcension and this was his sacrifice and why he appeals to Posterity for ultimate recognition.

Our author says in writing of Prospero:—

> "The total result is nearer self-transcendence than self-reflection." (p. 226).

We regret that the exigencies of space do not permit us to touch upon other items in Professor Wilson Knight's instructive book, such as *Henry VIII*, which is fully dealt with in the book we have attempted to review.

And, finally, as we conclude this brief review, we would like to venture to express a mild regret that our author has not seen fit to provide an index for this auriferous mine which he has worked so diligently: but, perhaps he is right in omitting it, as such an omission will encourage the reader to peruse it carefully throughout: it is a book to be "tasted, chewed, and digested."

Professor Wilson Knight has done much to elucidate Shakespeare's later plays, and to impart to his readers a better knowledge of the Poet's meaning in them: to understand is to love.

In the words of Holofernes:—

"Who understandeth thee not, loves thee not."

W.G.C.G.

AN OXFORDIAN ON THE BACON CYPHERS

By Haskell Bond

"Time will unfold what pleated cunning hides."
King Lear, Act 1, Sc. i.

IN the January 1940 issue of the *Scientific American*, Charles Wisner Barrell gave an interesting account of the application of infra-red and X-rays to the Ashbourne Portrait of William Shakespeare owned by the Folger Shakespeare Library, Washington, D.C. The net result of Mr. Barrell's work is scientific proof that this canvas was worked over by an unknown person and that, in all probability, originally it was a portrait of Edward de Vere by C.K. Mr. Barrell's inference that this Earl of Oxford wrote the Shakespearean plays and poems is not warranted.

In the July 1940 *Harper's Magazine*, Oscar James Campbell reached the same conclusions and then proceeded to dismiss the claims for the real author, Francis Bacon, with usual abruptness which so often characterizes academic Mandarins and pseudo Stratfordian experts. While Mr. Campbell's article, "Shakespeare Himself," dealt chiefly with the Oxfordians by whom Mr. Barrell was employed, he was quite impatient with the Baconians as well, and Mr. Campbell is not one to miss a pearl in a plate of oysters when it comes to scholarly billingsgate. Those who have advanced Bacon's authorship so successfully would not desire to engage in an erudite verbal slugging match with him but would wish to be granted the right of self-defence in the way of a reply to his position. Since his remarks about Baconians were brief, if pointed, it will be best to quote him before replying.

He said, "The plays were first fathered upon Francis Bacon. His claims were put forward in 1856, enthusiastically urged by Miss Delia Bacon and Ignatius Donnelly. The lady soon afterwards became insane. Donnelly merely became the victim of the irrational conviction that he had discovered Bacon's own secret confession of authorship in a cipher or cryptogram buried in the printed text of the plays. Though all attempts to establish this cipher have failed, many persons—none of them literary historians—still believe in its existence and waste their own time and "the patience of scores of serious scholars with their mathematical hocus-pocus. Whether or not they attach importance to cryptographic evidence—and many of them do not—the most ardent of the anti-Stratfordians are usually Baconians. Such unrestrained enthusiasts are always the pest and sometimes the gaiety of orthodox librarians and professors."

It seems highly significant that Mr. Campbell mentions the unfortunate insanity of Miss Bacon and Mr. Donnelly's cipher failure and then waves off all of the cumulative evidence since 1888, the date of Donnelly's book "The Great Cryptogram," as "mathematical

hocus-pocus.'' In charity to him it must be assumed that he has not examined Baconian research, investigation and cipher analysis which have been reported in the interim since 1856. Since the alternative is clear it would seem that ''hocus-pocus'' is a rather harsh word in the circumstances since it implies an intent to deceive. Some Baconian students agree with Mr. Campbell that Mr. Donnelly did not find a cipher in the 1623 Folio of Shakespeare. Mr. Donnelly was correct, however, in his firm belief that the volume contained a cipher, and several different ciphers were discovered by others subsequently. A great deal of deciphering has been done and reported; serious work which cannot be dismissed as ''hocus-pocus.'' It should be clearly stated that no further serious attempt to establish Mr. Donnelly's cipher was made at the time and that no attempts whatever have been made since the discovery of the Word Cipher and the Bi-literal Cipher which were reported on in 1894 and 1901 respectively. Apparently Mr. Campbell has not heard of them, much less examined the reports.

Why and just how do people who read and study Francis Bacon's ciphers ''waste . . . the patience of scores of serious scholars?'' What clicks off the mental defence mechanism of Stratfordians to make Baconians ''always the pest and sometimes the gaiety of orthodox librarians and professors?'' To be orthodox is not always to be right. Gallileo was not at all conventional when he believed the theory of Copernicus—he was however exactly correct. For any so easily annoyed as Mr. Campbell this article offers little by way of consolation and where perforce it steps on the toes of ''orthodoxy'' it does so with full realization of the shock to preconceived ideas. Old idols are not easily dethroned, but dethroned in time some are, and therein lies progress, be the way ever so strewn with impedimenta.

Near the end of his article Mr. Campbell includes all and sundry who do not believe that William Shakespeare was the author as ''unintelligent.'' He says, ''A long book could be filled with arguments against the false and unintelligent assertions of those who believe someone other than Shakespeare wrote the great plays. Such a work would be unnecessary labor. None of the sceptics would have loosed his wayward ingenuity upon the problem unless he had made one of the assumptions which have been shown to be false.'' He admits there is a ''problem'' about the authorship and, since it may be assumed that he did not intend to do so, it must have been occasioned by a wee doubt from the depths of his subconscious ego. Many long books have been filled with Baconian research, investigation and cipher analysis, books which are the brief for the plaintiff, Francis Bacon, and which prove the case. It is an interesting commentary on scholarship if those who study something ''unorthodox'' are to be called ''unintelligent'' by others who have not so studied the matter and therefore know not whereof they speak. As for starting with ''false assumptions'' it should be stated positively that Baconian research started and continues with honest doubts as to authorship and not on any assumptions regarding Shakespeare, about whom so

little is known as to render any reasonable assumption concerning him incapable of proof either way.

Mr. Campbell would have his readers believe that a romantic lady, who searched the coastline of Bermuda for the missing manuscripts, is typical of whose who claim authorship for Bacon. Hocus-pocus! Bacon knew the value of his manuscripts and made careful plans for their preservation. Not one of the originals has ever turned up and it is not highly improbable that they may be found some day, probably not in Bermuda.

At this time it is possible, for those who wish to do so, to reconstruct, to a considerable degree, orthodox history of the reigns of Elizabeth and James the First in such matters as were rigorously suppressed at the time and thus explain many things which always have puzzled students of that era. At best an article of this length can do little more than point the way for individual reading and study and perhaps whet the intellectual appetite for a knowledge of the truth. Readers who so desire may confirm for themselves the general statements which follow.

The man known as Francis Bacon has been called, "The first modern mind." He was intellectually brilliant and knew it. Compelled, by circumstances of national policy, to forego present fame and acclaim, he wanted that honor in the future ages and made sure that he would get it. He was the son of Queen Elizabeth and Robert Dudley, Earl of Leicester, and heir to the throne of England by right of succession. His blood brother was Robert Devereaux, Earl of Essex and Ewe whose head fell under the axe for treason. Neither were ever publicly acknowledged by Elizabeth, the virgin queen, for reasons of state, but the death of Essex was accomplished in spite of her and she was never the same thereafter. Prevented from taking his rightful place, Bacon took all knowledge for his province, and circumstances of his birth compelled him to publish much of his work, using the names of others as authors. He used the names of Edmund Spenser, Christopher Marlowe, Robert Green, George Peele, Robert Burton and William Shakespeare by private and secret arrangements. On occasion he used Ben Jonson's name but Ben, his friend and co-worker, also wrote and published works of his own.

In all books published under these masks, and others not mentioned here, and in those published under his own name, he used his bi-literal cipher and his word cipher. In some of them he used other ciphers, as the numerical, the anagramatic, the time or clock and the capital letter ciphers. His reasons for using these ciphers was to give the world, posthumously, matter which would have been destroyed ruthlessly had it become known that he was doing so. He himself would have joined his writings in destruction had his secret come out then. It is known now that many of the so called printer's errors and nonsense in the original editions were simply cipher requirements. For the same reason the covering works or orthodox plays suffered in comparison with the enfolded plays. I cite, as superior, specifically, "The Historical Tragedy of Mary, Queen of Scots," volume four of

Sir Francis Bacon's Cipher Story, 1894, "The Tragical History of the Earl of Essex," published separately, 1895, both discovered and deciphered in the word cipher by Dr. Orville Ward Owen, and "The Tragedy of Anne Boleyn," 1916, by Elizabeth Wells Gallup, who deciphered the keys therefor in the bi-literal cipher. "Hocus-pocus" indeed! Let the uninformed read and study before he talks lest his words come back to haunt him.

Suppose we permit Francis Bacon to tell us why and how he wrote "The Treasons of Essex" and how he felt about his father's attempt to have Essex acknowledged by Elizabeth to his (Bacon's) disadvantage. He hid the words in his bi-literal cipher in "TheFaerie Queene," 1613 edition:

> "Some want-wit, may be, desiring note, if it uproot all Love's fibres, would have welcomed such a task; so truly did not I, for to me it grew to be more indirect, less honorable, so to put forward my dear lord, his misdeedes, at Queene E's beheast though I did it but at her expres commands, and always as a Secretary to Her Majesty. Verilie scarce a worde remained unaltered. The language even, was not wholly such as I wish'd to use, as all was subjected to her painfully searching scrutiny, and manie a sentence did her weake fear, her dread of execration, make her weigh and alter whilst her jealousie culled out my every name of the noblemen who were charged with a lack of loyalty, and the style that I employed when I said ought concerning Robert. For my honorable and just stile of Earl of Essex and Ewe, as "my lord of Essex" and "my lord Robert,"—on many a page similar names and tearmes,—Her Ma. would suggest that it be meerly plaine Essex, or in place of that "the late Earl of Essex." It approved itself to her in such degre, that my first bookes were suddainely and peremptorylie supprest and printed according to commande, de novo, thereby only the sure proofe giving of a judgement sharp on his lordshipp's illes, but subtile concearning her owne; and assuredly the world may see that though she might be excellent in great matters she was exquisite in the lesser . . . . .
>
> "It is clear to my minde, the Earle, our father, hoped that his darling wishes relating to a declared heir to succeede to the throne, were neare realization, as hee observed the advance in marked respect or favour the younger soone made from day to daie. Our vayne mother loved his bolde manner and free spirit, his sodaine quarrels, jealousy in soule of honour, strength of love. She saw in him her owne spirit in masculine moulde, full of youth and beauty.
>
> "To her, fate, a turn of Fortune's wheel, had given the gift of royaltie, and the throne of mighty England was hers to bestow on whom her heart mought choose. Little wonder that false fancy swayed where better judgement, indeed, had lost power, and that impatient Lo. L. won naught in that struggle but feare and distresse. My just claime he set aside liking better

their valient lion-heart,—thus they tearmed him—howsoever unmeete, or unjust.

"A desire to foyl yeeldes lurid light on everything thereafter: his one wish ever gleaming brightly through the clouds of pretense, and I receive my Qu from that altered appearance of the skies, yet doe not truly give over, as he doth suppose. Notwithstanding overtly any of my ill advised sire's aspiring purposes or planns,—for often shall dissimulation, though a faint kind of wisdome, prove verie good policie,—yet, in the secrecy of my owne bosome, I do still hold to the faith that my heart has never wholly surrendered, that truth shall come out from error and my head be crowned ere my line of life be severed.

"How many times this bright dreame hath found lodgement in my braine! how many more hath it been shunned as an influence of Pluto's dark realme! It were impossible I am assured, since witnesses to the marriage and to my birth (after a proper length of time) are dead and the papers certifying their preasance being destroyed, yet it is a wrong that will arise, and a crye that none can hush. Strive as I may, it is only driven from my braine by the unceasing tossing of this sea of laboring cogitations for the advancement of learning. Ofte driven as it were with sodaine wind or tide, its waves strike against the very vault of the heavens and breake in uselesse wreaths of bubbling froth."

Essex was dead when those words were written and Bacon had given up hope of becoming King. He was to go on writing, ever more feverishly, in order to leave behind him his own story and a true history of his times.

II

The claims for Francis Bacon do not depend wholly on his statements in his various ciphers. Independent research has contributed much confirming evidence and will appeal to many who do not have a mathematical mind. Some will be intrigued with the ciphers; others with the results of research, but a full grasp of this fascinating literary discovery requires, at least, a speaking acquaintance with both. For a beginner a standard biography of William Shakespeare of Stratford is recommended; perhaps Sir Sidney Lee's, in the Oxford Edition, is as good as any. If the reader is not impressed by the author's necessity for and facility in filling in the blanks between the few known facts in the actor's life,—facts which can be written on a penny post card,—and if no doubts or questions of authorship have been generated when he has finished the volume, the inquiry usually will, and probably should, end there. If, on the other hand, he is astonished with the paucity of actual information and "cannot marry the man to his verse," as Ralph Waldo Emerson could not, or if he can but partially agree with John Greenleaf Whittier, who said, "Whether Bacon wrote the wonderful plays or not, I am quite sure the man Shakespere neither did or could," then he will go on and there is an interesting, yes exciting, adventure in reading in store for him.

Mr. Campbell stated, in his article, that the plays and poetry of Shakespeare and the prose of Bacon are so dissimilar, or different in style, as to preclude one man being the author of both. Again, in charity, it must be assumed that he has not read either the one or the other, for any other assumption must needs accuse him, directly or by inference, of superficiality or misrepresentation. Apparently few Stratfordians are aware of the startling number of parallelisms in phrases which exist in Bacon's and Shakespeare's works. Mrs. Henry Pott was the first to print Francis Bacon's "Promus of Formularies and Elegancies," a work which is to be found in Manuscript at the British Museum in the Harleian Collection (No. 7017), and in her great work she points out, by means of some thousands of quotations, how great a use appears to have been made of the "Promus" notes, both in the acknowledged works of Bacon and in the plays which are known as Shakespeare's.

Sir G. G. Greenwood's "The Shakespeare Problem Re-stated," 1908, is an excellent general discussion, containing much pertinent information, as are also Books One and Three of Ignatius Donnelly's "The Great Cryptogram," which should not be avoided because the author missed a cipher in Book Two. Both of these will repay the reader amply for his time spent in the reading.

Perhaps it would be as well, after reading an orthodox "Life," to continue with the best concise work on the subject and then orient further activity from this point. It is Alfred Dodd's "The Shakespeare Sonnet Diary—The Personal Poems of Francis Bacon," published through several editions from 1931 to 1936. In this book the reader will be introduced to the use of ciphers in the Elizabethen period and can decide for himself whether or not simple arithmetic is "hocus-pocus." Follow this with Elizabeth Wells Gallup's "The Bi-literal Cipher of Francis Bacon," 1901, and "The Cipher Story of Francis Bacon," 1894, the Word Cipher discovered and deciphered by Dr. Orville Ward Owen. Contrary to Bacon's expectations Dr. Owen discovered the Word Cipher before Mrs. Gallup discovered the Bi-literal Cipher. Readers are urged to read them in the order here given because of the explanations of the Word Cipher, and how to decipher it, which Bacon gives in the Bi-literal Cipher. "Francis Bacon, Concealed and Revealed," by Bertram G. Theobald, may either follow or precede the foregoing, as desired by the student, as may also "Francis the First," by Arthur Bradford Cornwall, 1936 and "Shakespeare" by William Moore, 1934.

By now the reader will have had some staggering blows to orthodox beliefs and may well turn to a few standard biographies for background. Those that come to mind as interesting and readable are "Queen Elizabeth" by Katherine Anthony, Byron Steel's "Francis Bacon, the First Modern Mind," and "Ben Jonson and King James," by Eric Linklater. Spedding's "Life of Bacon" is probably the most accurate and inclusive biography and is recommended for serious students. Sir Walter Raleigh and the Earl of Essex may receive attention also with profit.

Baconian research and investigation is not confined to ciphers. An example of mixed investigation is Sir Edward Durning Lawrence's "Bacon is Shakespeare," 1910, and is, very nearly, a must. "Francis Bacon the Last of the Tudors," by Amelie Devanter Von Kunow, published by one who was not aware of the Shakespeare-Bacon controversy when she first stumbled on to and sensed the mystery of Bacon's life. "The Marriage of Elizabeth Tudor" by Alfred Dodd, 1940, again is pure research and this with his "The Martyrdom of Francis Bacon," 1945, contribute tremendously to the general subject while touching but lightly on the Shakespeare matter. For some Mr. Dodd's "Shakespeare, Creator of Free Masonry" and his "The Secret Shakespeare," which is the missing chapter in the preceding volume, will prove stimulating.

"Subtle Shining Secrecies" by William Stone Booth and Edward D. Johnson's "Shakespearian Acrostics" should not be overlooked. Mr. Johnson's "Don Adriana's Letter" is mathematical (geometrical actually) and may be found in the reference departments of the larger libraries. "The Keys for Deciphering the Greatest Work of Sir Francis Bacon." published in 1916 by George Fabian offers assistance to the especially inquisitive to prove the Bi-literal Cipher for themselves. "Hocus-pocus," indeed! If this is hocus-pocus then two and two are not four and simple arithmetic has been foisted upon an unsuspecting world. It seems time we checked up and high time too that those who would be called learned spend the requisite time and mental effort to inform themselves before they lay claim to that distinction and express opinions which are misleading and,—if a retort courteous may be permitted,—*Hocus-pocus*.

It will be more appropriate, perhaps, to end this article with Bacon's own words which he concealed in his bi-literal cipher in his "*Novum Organum*" while confiding his innermost thoughts to his expected decipherer:

> "I maintaine that the principall work hath beene, or is, writing a secret storie of my owne life, as well as a true historie of the times, in this greater cipher.
>
> "I have lost therein a present fame that I may, out of anie doubt, recover it in our owne and other lands after manie a long yeare. I think some ray from that farre offe golden morning will glimmer even into the tombe where I shall lie, and I shall know that wisdom led me thus to wait unhonored, as is meete, until in the perfected time,—which the Ruler, that doth wisely shape our ends, rough hewe them how we will, doth even now know, —my justification bee complete."

OWEN FELTHAM'S "RESOLVES"

By Edward D. Johnson

IN the year 1620 there was published a Book entitled "Resolves, Divine, Morall, Politicall" by Owen Feltham, consisting of a series of one hundred short moral essays, numbered, but with neither date, titles, nor index.

In 1628 there was a 2nd edition accompanied by a second century taking three times the space of the 1st Edition, each resolve having a short title. The Edition was reprinted the same year marked 3rd Edition, and again in 1631, 1634, 1636 and 1647. In 1661 a larger edition (the 8th) was printed, being a thoroughly revised version of the earlier series, many of the essays being altered and fifteen of the earlier ones omitted. This 8th Edition was reprinted in 1670, 1677, and 1696, but has never been printed in modern times—with the exception of a very good edition printed by Pickering in 1840* (reprint of 1631 edition).

The 1628 edition was reprinted in 1709 and 1800, and, garbled version of the same edition was published by Cuming in 1806.

Who was Owen Feltham, the supposed author of the Resolves? There was a man named Owen Feltham who was born in 1602 and died in 1668. Now the 1st Edition of the Resolves was published in 1620 and at that time this Owen Feltham would be 18 years of age. A perusal of the Resolves shows quite clearly that they were never written by a youth of 18 even if he were a precocious genius. They show a very profound knowledge of an enormous variety of subjects and are clearly the work of some man who had been studying and writing for a great number of years, and this man would never have been content to write only one book and nothing else. Once a writer, always a writer. Here is an extract from the Essay entitled "The misery of being old and ignorant."

. . . . . .

The Misery of being Old and Ignorant

"Since old age is not only a congregation of diseases, but even a disease of itself, and that incurable save by death, the best thing next to a remedy is an abatement of the malady. When infirmities are grown habitual and remediless, all we can do is to give them some respite and a little alleviation, that we may be less sensible of the smart and sting they smite us with. The cold Corelian cannot change his clime; but yet with furs and fires he can preserve himself and stove out winter armed with ice and wind. And what thing is there in the fathom of industrious man, that can so qualify him against the breaches and decays that age makes in him, as Knowledge, as study and meditation? With this, he can feast at home alone, and in his closet put himself into whatever company that best shall please him,

**Resolves* was printed, by J. M. Dent, in the Temple Classics in 1904.—Ed.

with youth's vigour, age's gravity, beauties' pleasantness, with peace or war, as he likes. It abates the tediousness of decrepit age, and by the divine raptures of contemplation it beguiles the weariness of the pillow and chair. It makes him not unpleasing to the young, reverenced by age and beloved of all. A grey head with a wise mind enriched by learning is a treasury of grave precepts, experience and wisdom. He that can read and meditate, need not think the evening long or life tedious. It is at all times employment fit for a man.

I doubt not but it was this that in the main produced from Gorgias that memorable answer. Being a hundred and seven years of age, one asked him, 'Why he lived so long?' He replied, "Because he yet found nothing in old age to complain of." Certainly, if anything hath power, it is virtue and knowledge that can ransom us from the infirmities and reproaches of age. Without this, an old man is but the lame shadow of that which once he was. They honour him too far that say, he is twice a child. There is something in children that carries a becoming prettiness, which is pleasant and of grateful relish, but ignorant old age is the worst picture that Time can draw of man. 'Tis a barren vine in autumn, a leaky vessel ready to drop in pieces at every remove, a map of mental and corporeal weakness, not pleasing to others but a burden to himself. His ignorance and imbecility condemn him to idleness; which to the active soul is more irksome than any employment. What can he do when strength of limbs shall fail; and the gust of pleasure which helped him to misspend his youth, through time and languid age shall be blunted and dull? Abroad he cannot stir to partake the variation of the world; nor will others be fond of coming to him, when they shall find nothing but a cadaverous man composed of diseases and complaints, that for want of knowledge hath not discourse to keep reason company. Like the cuckoo, he may be left to his own moulting in some hollow cell; but since the voice of his spring is gone (which yet was all the note he had to take us with) he is now not listened after: so the bloodless tortoise, in his melancholy hole, lazeth his life away. Doubtless, were it for nothing else, even for this is learning to be highly valued, that it makes a man his own companion without either the charge or the cumber of company. He needs neither be obliged to humour nor engaged to flatter. He may hear his author speak as far as he likes, and leave him when he does not please, nor shall he be angry though he be not of his opinion.

Knowledge is the guide of youth, to manhood a companion and to old age a cordial and an antidote. If I die tomorrow, my life to-day will be somewhat the sweeter for Knowledge."

. . . . . .

Let the reader study this extract and then ask himself the question "Is it possible that this essay was written by a youth of 18 years of age? The answer will surely be in the negative. Admitted that in Elizabethan times, mere boys could express themselves with elegance and wisdom which is impossible in modern times, yet what could a youth know about the subject of this essay even if he were precocious and a genius. The only explanation possible is that he had been

listening to his elders' conversation and made notes of their remarks, but this explanation hardly meets the case as there are 200 essays on every conceivable subject, and it is doubtful if a youth ever had the opportunity of coming into contact with a great number of men who possessed such a vast knowledge as that displayed in these essays.

A writer in the *Retrospective Review* pointed out that the Resolves bear a resemblance in manner and still more in matter to the Essays of Francis Bacon. He was quite right, because these Resolves were a production of Francis Bacon. As the reader probably knows, Francis Bacon always put his signature to his work, his favourite method being to sign in some way or another, the address to the Reader, which generally appears in books for which he was responsible. In the earlier Editions of the Resolves, his signature is found in "the address to the Readers" as follows: The 6th line of the address to the readers is

AUTHOR and place. But while I am not *CON*troversi
A1 2 3 4 5 6 7 8 9 10 11 12 13 B1 2 3 4 5 6 7 8 9 10 11 12 13 CON

Here the first word is AUTHOR and the first letter is A. The 15th letter from A is B and the 15th letter from B is C followed by ON—showing AUTHOR BACON.

The Resolves are most fascinating to read. In a short sentence the author conveys mental pictures to the reader in a quaint and amusing way, not found in other books of the period.

As an instance, in the essay on Marriage and Single life, we find the following:

> "When marriages prove unfortunate, a woman with a bad husband is much worse than a man with a bad wife. Men have so much more freedom to court their content abroad."

which conveys to the reader's mind a picture of a man with a scolding wife departing to the local hostelry for a little peace and quiet among his friends.

The object of this article is to draw the reader's attention to "Owen Feltham's Resolves," which are well worth perusal.

A REVIEW OF REVIEWERS

By Karl Rosmar

A FEW months ago the Bacon Society was responsible for the publication by Messrs. Lapworth & Co., of a booklet entitled *"Was Shakespeare Educated?"* by W. G. C. Gundry, which dealt largely, if not exclusively, with the subject which the title implies, though other aspects of the Baconian case were treated in the thirty odd pages which the little book comprises.

On the whole the reviewers, chiefly in the provincial press, were sympathetic, if non-committal and unilluminating: there were, however, some notable exceptions to this attitude of tolerant inconviction.

Among these we must single out Mr. Stephen Potter of *The News-Chronicle* for special attention: it may be that his withers were wrung by a reference to the disabilities to which the group-mind is subject and to the suggestion that believers in the *Shakespeare Myth* may be its unconscious victims: the writer of the booklet quotes an extract from Professor McDougall's *"The Group Mind"* to support his argument.

If Mr. Potter wishes to know more on this particular subject, he might with some advantage to himself consult, *"The Destiny of Man"* by Nicolas Berdyaev, where the psychology of the herd-mind is dealt with at some length.

To give a sample for Mr. Potter's edification, in case he is unfamiliar with the book named, we quote from page 172:

> "As a matter of fact enthusiasm for orthodoxy is a social phenomenon. It is generated by the herd-life, by the obligation to profess the same faith as the whole of a social group and to impose it on others."

Mr. Potter, after a very brief reference to Mr. Gundry's compilation, and without any attempt at refuting its arguments, beyond referring to "the worn out props of the controversy," dismisses the book as 'ramshackle'," whatever that word may imply in a reviewer's vocabulary. It is doubtful if Mr. Potter has ever heard, before reading the book he purports to review (if he has read it), of *"The Adventures of Common Sense,"* to which reference is made, unless his acquaintance with the subject is more extensive than one would surmise from his cursory treatment of the book.

One would hazard a guess that he is not as familiar as he should be with the *"Manes Verulamiani:"* this collection of elegies to the memory of Francis Bacon is now being translated into Turkish and will, it is hoped, be shortly available in facsimile with translations into English from the original Latin.

This collection of obituary poems does much to substantiate the claims which Baconians make on Bacon's behalf. We would recommend Mr. Potter to read these carefully and ponder their implications before insolently dismissing the Baconian thesis as a mere chimera.

No one—not even a reviewer, has any right to pen a review on a special subject like that under discussion without being well-grounded in it; we suspect that Mr. Potter cannot sustain such a plea.

He gives little or no grounds for his use of the adjective "ram-shackle:" it would be of interest to hear his justification, if any, for such a remark. Is he qualified one wonders to express an opinion of such finality?

The real fact appears to be that the reviewers' pretensions to final knowledge and ultimate truth are partly prompted by the necessity of an assumption of omniscience in literary matters, and thus pleasing their Editors, and secondly, by the obligation they are under of placating the prejudices of their readers, who cannot be specialists in every subject considered. When a reviewer is faced with the task of reviewing a publication for which he is not specially equipped, owing to ignorance of the particular subject, two courses are open to him; he may seek to cover the imprecisions of his ignorance by means of a smoke screen to hide his deficiency, and thus by means of a profuse prolixity, obscure the issues; or he may seize on some irrelevant error in the book and making much of this, leave the bulk of the work totally unreviewed; thus, in not elucidating the text, the reviewer leads the guileless reader, whom he is supposed to supply with help in his reading matter, into a quagmire of irrelevancies, where he founders.

Where a desire to arrive at the truth exists, coupled with industry and patient research, then indeed, we may expect monuments of erudition, pyramids of persuasive argument: but where no intellectual curiosity exists, coupled with the necessity of pleasing an orthodox Editor and avoiding exacerbating conventional opinion, what chance has any theory, however well substantiated by numerous facts, of obtaining a fair and impartial hearing? Hence the windows of Truth are obscured! Could these critics but join sense to reason life might be given to Truth: as it is, any new view is exposed to the carpings of captious critics who are the spear-head of orthodoxy and the expression of the herd-mind, to which we have already referred.

The herd-mentality distorts and prevents the Truth: an inflexible orthodoxy is no servant to Truth. A false view should be opposed by a consideration of as many relevant facts as possible, and not by denunciation: but some reviewers, it is feared, hide behind the Editorial Chair, and so escape the treatment they in some cases deserve, not on the score of an unfavourable review, but because of ignorant perversions of the contents of books which they review in a prejudiced spirit, or their assumption of qualifications to pronounce upon a book, qualifications to which they have little right to pretend.

No reviewer or critic is qualified to express an opinion worth anything on the Baconian thesis unless he has prepared himself by hard and extended study for such a task: such does not appear to be the case with some reviewers; some of these endeavour to hide their ignorance by a show of levity totally out of keeping with the importance of the subject we are discussing.

For instance, one reviewer of the book under discussion seizes upon a patent error in the Christian name of an authority quoted, and makes the most of this. In sharp contrast to the stricture "ramshackle" used by Mr. Potter, another and more gracious reviewer, states that the book is lucid, concise, and comprehensive: it can hardly be both, and we must leave the two reviewers to fight it out among themselves. Another critic kindly says:—

> "both the Baconians and the orthodox will find much to interest and stimulate them in the book"

One short notice is headed "Old Controversy," as though Baconians had been dormant during recent years, or the writer of the notice were some literary Rip Van Winkle who had just awakened from a long sleep and was unconscious of the vitality inherent in our cause.

Cryptography may not be everybody's meat—it certainly does not appear to be Mr. Potter's judging by the contemptuous and ignorant manner in which he dismisses a plain and logical use of cryptanalysis in the decipherment of the long word HONORIFICABILITUDINITATIBUS from *Love's Labour's Lost*, with which Mr. Gundry deals.

Mr. Potter asserts, with no evidence in support of his statement, that a possible thousand words could be deciphered from this Latin word: it would be interesting and instructive if he could extract, not a thousand, but just *one* word other than the name "Fr. Bacon" by the method Mr. Gundry employs, to make sense. It would tax Mr. Potter's ingenuity even were he a cryptographer.

Finally, as a last blow at the, to him, distasteful Baconian theory Mr. Potter blandly (and ignorantly, it must be confessed), asserts that "scholars have never been attracted to the Baconian theme." This is not true.

If he is acquainted with the "*Shakespeare Commentaries*" of Gervinus he would know that the learned Professor constantly adduces parallels between Bacon's views and those of Shakespeare, though not a Baconian himself. Further, if he had studied the subject, as he should have done before indulging in "ramshackle" and uninformed criticism, he would know that Mr. Gladstone, *scholar* as well as statesman, considered our claim worthy of examination; that John Bright declared that, "Any man who believes that William Shaksper of Stratford wrote *Hamlet* or *Lear* is a fool," that Lord Palmerston scouted the idea of the generally accepted view of authorship; that Professor Fowler wrote:

> "There is something about Bacon's diction, his quaintness of expression, and his power of illustration, which lays hold of the mind, and lodges itself in the memory, in a way which we hardly find paralleled in any other authority except it be Shakespeare."

(*Concluded on page 167*)

SECRET HISTORY

THE PRIVATE LIFE OF THE VIRGIN QUEEN: By Comyns Beaumont.*

MR. BEAUMONT has given us a book which should be read by all who are in any way interested in the question of ciphers in the Works of Francis Bacon and in the Plays of Shake-Speare. Some persons accept the cipher stories as they have been unfolded, but are unable, or have not the time, to verify the deciphering: others reject the possibility of there being any infolded secret histories, or think it impossible that so busy a man as Francis Bacon could have given the necessary time to the insertion of ciphers.

Mr. Beaumont is not, in this work, discussing whether there are ciphers or no; he has summed up from the histories deciphered by Dr. Orville Owen (the Word Cipher) and by Mrs. Gallop (the Bi-Literal Cipher), the secret story of Francis Bacon and Queen Elizabeth, blending the two cipher stories into a connected whole. The story is supported, as far as possible, by extracts from contemporary documents, correspondence of foreign ambassadors, letters, and family records. This evidence, taken in connection with that published by Mr. Alfred Dodd in "the Marriage of Elizabeth Tudor," is sufficient to establish the fact that there was a "marriage," (whether legal or not) and that the two sons of The Queen were brought up under the names of Francis Bacon and Robert Devereux.

I would suggest to readers that some of the long descriptions and speeches, transcribed by the decipherers, and not yet verified, should be "taken with a grain of salt." This Salt is not a doubt or discrediting of the decipherers, much less of the present writer. But we do need to read these *secret* histories with the Attic Salt of wisdom and spiritual understanding. The revealed story is a *secret* story, and not to be taken as actually an account of facts. It is to be read in the Spirit rather than in the letter. The Writer was a Poet and Dramatist and has cast his secret history into poetic and dramatic form; necessarily so, since the "Word Cipher" is composed as a patchwork of scenes and phrases from the Plays and other writings. We do not usually take the words spoken in the Plays as historically exact, but as imaginative and dramatic representations of the state of mind of the speaker. Does anyone suppose that King Henry IV, in his last illness, tossing on his sleepless pillow, actually thought, much less spoke, the lovely lines to "Sleep, gentle Sleep."?[1] Or did King John address the French Ambassador in the words attributed to him in the play:—"Be thou as lightning in the eyes of France, and ere

*_The Private Life of The Virgin Queen_. By Comyns Beaumont. 309 pages, Illustrated. Comyns (Publishers) Ltd., London.

[1] _ii King Henry IV_. III. 1.

thou can'st report we will be there.'' ?[3] Since it is of such dramatic speeches that the Word Cipher is largely composed, we may do well to read them also as dramatic and imaginative representations of the state of mind of the speaker to whom they are attributed. It is possible that some are day-dreams, or it may be an anticipation of a dreaded interview, for, no doubt, the Queen could match King John as Thunder and be as Lightning in the eyes of Francis. This doubt as to the actuality of some scenes is particularly felt with regard to the account of the visit of Amy Robsart, dressed all in black, to the Queen. It is improbable that this lady could, or would dare to, leave her lonely house in the country, ride to London (or Windsor), enter the Court and the presence chamber, without permission.

When we recall Bacon's dream, at the time of the death of Sir Nicholas, of ''our house in the country'' being daubed all over with black plaster, and his interest in dreams and those ''secret passages of sympathy,'' which we are now beginning to study as telepathy, we may consider whether this part of the story may be a dream about a person at that time long deceased; or, maybe, of a haunting and guilty memory in the mind of the queen.

This point of view is not altogether new or uncommon. I may quote again the striking phrase of Keats—''They are very shallow people who take everything literally, a man's life of any worth is, like the scriptures, figurative. Shakespeare lived a life of allegory, his works are the comments on it.''

A modern psychologist has written of the danger inherent in "the literal projection of the symbols of dreams;" another psychologist recently spoke of ''the spiritual aspect of the mother as the Virgin.'' And, to be quite up-to-date, I find in the *Radio Times* programme for to-day (20th May) a comment upon the forthcoming performance of Ibsen's play, ''Emperor and Galilean,'' in which is written:—''Throughout, the drama moves on two planes—one of elaborate historical chronicle and one of sharp mental conflict—and it can excite on each level.'' If this is so in a play by Ibsen, no less can be true of the Plays of Shakespeare; there are two planes and more; probably seven. There are ciphers in sentences, ciphers in words, ciphers in letters, ciphers in numbers, as well as allegorical meaning and history. And they can excite on all levels, both by the story they reveal and by the problem of the infolding.

This is not to discourage workers in the field of cipher inquiry, but to urge upon those who have the ability to do it, a more close and deep examination of the whole deciphered story. Dr. Owen's work has not yet all been published. The great wheel, which he used in turning up the passages of the Plays according to his instruction (also deciphered), is still in existence and has been promised to the Bacon Society, together with some annotated manuscripts. So here is work for future students, to verify the work done, to continue it, and to interpret and understand what is revealed.

[3] *King John I.* i.

Mr. Beaumont's excellent summing up of the stories and his careful research into contemporary documents and traditions should be a stimulus to others.

The book is well printed and easy to read, is illustrated by portraits and has an index and bibliography.

Shake-Speare says:—

> "I'le tell you my dreame: heere, heere, heere bee my keyes,
> Ascend my Chambers, search, seeke, finde out."[3]

We may be sure that there are many doors in the Interior Castle of his great mind and spirit.

M.S.

[3] *Merry Wives of Windsor.* III. 3.

A Review of Reviewers (*Continued from page* 164)

And finally, though many more instances could be given of *scholars* and public men who perceived parallels between Bacon's and Shakespeare's works, what Gerald Massey writes:—

> "The philosophical writings of Bacon are suffused and saturated with Shakespeare's thought . . . These likenesses in thought and expression are mainly limited to those two contemporaries. It may also be admitted that one must have copied from the other. This fact is reasonably certain, and deserves to be treated with courtesy.

To conclude, we will enter a *caveat* for Mr. Potter's benefit in quoting Giordano Bruno:—

> "It is a poor mind that will think with the multitude because it is a multitude; truth is not altered by the opinions of the vulgar or the confirmation of the many."

We would suggest that in future Mr. Potter confines his reviews to subjects within the ambit of his knowledge.

(Note:—Copies of Mr. Comyns Beaumont's work, "The Private Life of the Virgin Queen," may be obtained from the Hon. Secretary of the Bacon Society, Thatched Cottage, Knowle Hill, Virginia Water, Surrey, price 16/-, postage 6d. extra.)

NOTES

EXTRACT from a letter written by Nathaniel Holmes to William Henry Smith, the Englishman contemporary with Miss Delia Bacon, who first suggested that Francis Bacon was the true Author of the Plays known by the name of William Shakespeare.

St. Louis, Feb. 10, 1868.

"I really think that you in England, and Miss Bacon in this country, have done the literary world a real service in setting this ball in motion; I only help roll it on.

"Merely *to know that the name of the author was Francis Bacon*, and not William Shakespeare, would be a matter of little importance; but to know that it was a *man like Bacon*, and not such a man as we have known for William Shakespeare, that was the author of these plays, is, I conceive, a matter of vast importance: first, as it bears upon the interests of learning and education, and refutes the common notion of the all-sufficiency of mere genius without learning or industry; and secondly, as it must tend to procure a more general and attentive study of the Plays themselves—at least among scholars—and to my mind the thing itself is most profoundly interesting, and the most marvellous development that I know of in all literary history.

"The extraordinary nature of the proposition makes it appear quite absurd to the mass of readers, notwithstanding there are more converts than we imagine, perhaps in both countries. . . . I have felt the responsibility that any one must assume in promulgating such a revelation; and accordingly, when, *after one year's study* was enough pretty thoroughly to convince me, *I spent eight or nine years* partly to find additional proofs, but in greater part to search out everything that could tend to contradict the former conclusion, or show it to be erroneous, and not the least persuasive evidence at last consisted of this very thing, that every fact, circumstance and consideration pointed the same way, and concurred in the same result when duly considered. I have received assurances from many eminent scholars in this country that they consider the arguments conclusive. One of them (an eminent Doctor of Divinity, and one of the first scholars and thinkers in America) though personally a stranger to me, writes me as follows: 'I am one of the many who have never been able to bring the life of W.S. and the Plays of Shakespeare within planetary space of each other—are there any two things in the world more incongruous? Had the Plays come down to us anonymously, had the labour of discovering the author been imposed upon after generations, I think we should have found no one of that day but F. Bacon to whom to assign the crown.'

"In this case it would be resting now on his head by almost common consent. If it could be proved that W.S. wrote the Plays, it would be worth while to search and ascertain whether he did not write Bacon's works also."

CORRESPONDENCE

To the Editor of BACONIANA,
Sir,

THE CANDLE EMBLEM

The attack of "Prospero" in the April BACONIANA on my candle emblem discovery, in the January issue, does not disprove my contention. "Prospero" quotes extensively from Green's "Shakespeare and the Emblem Writers," and not from the *Sources*. Of course even to Bacon this candle emblem was a classic.

For clear proof that sometimes the insect is a bee—compare pages 91, 92, and 97 in the first edition of Camerarius' Emblemata, third volume (1596).

All I intended to point out was that George Wither made a cunning and cryptic allusion to Bacon's death by altering one out of two hundred of Rollenhagen's emblems.

Respectfully,

Castle Village, 140 Cabrini Boulevard, JOHAN FRANCO.
New York 33, N.Y.

To the Editor of BACONIANA
Sir,

MR. ALFRED DODD ON A CRITIC

When Mr. Eagle, some time ago, wrote me a private letter asking certain questions on the Sonnets, which I duly answered, I said to him during the correspondence, that I should not reply in BACONIANA to any of his criticisms—one of my reasons being that I had neither the time nor the inclination to waste in wrangling and hair-splitting which threatens the bases of the Society we are trying to build.

I have simply put a *multum in parvo* case before your readers which proves the necessity for a new Sonnet Interpretation. Mr. Eagle, as usual, voices his objections. *It is for the world to decide the issue*—whether his views on the Sonnets in *New Views for Old* are true, or mine.

The rearranged Sonnet Diary—which is based on the fact that the bulk of the Sonnets were written after the year 1609—is now in its Tenth Edition. It is spreading its influence everywhere, revealing the true character of the man I revere and the real nature of the tremendous emotions that swept his soul.

If Mr. Eagle chooses to allow himself to be bluffed by a "Number" and to regard it as a "Date," he is free to do so. He goes his way and I go mine . . to St. Albans. But the Sonnet-Diary will live long after this hand is dust and Mr. Eagle's "dusty answer" is forgotten.

The value of his remarks may be judged by this single illustration. On page 105, No. 123 BACONIANA, Mr. Eagle writes—

> "*He (Mr. Dodd) has omitted to mention Bernard Lintott's reprint of the quarto in* 1710."

This statement is untrue. On p. 27, No. 122, BACONIANA, I wrote—

> "There was a reprint by Lintott of the '1609 Quarto,' undated, said to be 1709. It was a secret reprint. The Title Pages were all doctored in a marvellous manner to prove that the '*Sonnets to Sundry Notes of Musick*' were verifiably described as '*Shakespeare's* Sonnets' in 1609."

Mr. Eagle's other objections could be as easily resolved as this error respecting Lintott.

Perhaps you will be good enough to print the following letters which were sent to me by the late J. Cuming Walter, M.A., the editor of the *Manchester City News* and the acknowledged doyen of Shakespearean Authorites in the North of England. It will give your readers some idea of the value Mr. Walters placed on my researches. Let his opinion be placed in the balance against Mr. Eagle's views:—

April 23rd, 1931

"I am deeply impressed by what you have done and I think you are on the verge of a very important discovery . . .

"A Masonic friend told me that he saw far more deeply into your argument than I as a non-Mason could do. He, too, was greatly impressed.

"I would like to see your complete MS. *re* the direct proofs that the Sonnets were published *after the death of the Stratfordian* in 1616."

A few days later the complete MSS. was sent for his perusal:—

November 15th, 1931

"Forgive the long delay . . I have been very ill . . .

"I read your MS. through with *intense interest and even excitement*. The first part on the Stratford man is simply smashing: I should say you have laid that phantom for ever. *Facts, arguments and deductions are irresistible*. I have read many arraignments, and written some also, but know of none so powerful and complete as yours.

"The second part—the date of issue *is very IMPORTANT, and, to me ENLIGHTENING*. I had often felt this mystery to be IMPENETRABLE Now you have got right down to the bottom of it, and *your array of circumstances is to me IRREFUTABLE AND CONVINCING*.

"What a vivid light you cast upon everything!

"It now falls into order and coherence; *the Sonnet Themes and the MAN are alike MADE CLEAR and INTELLIGIBLE*.

"As I am not a Mason I do not follow so finely some of the remaining arguments and contentions, but from what you hint it seems to me that you can make out a strong case masonically.

"Your whole work is good, thorough and VALUABLE. It should have PERMANENT RESULTS. Of course the orthodox *who cannot reply* will prefer craven silence to honest acknowledgment. That is the way of the world and has ever been the course of history. It delays but does not destroy—the truth will prevail.

"*You can enjoy the supreme satisfaction and consciousness of having done a MOMENTOUS DEED*—so it seems to me. Had I not been sympathetic in advance to your case, your advocacy would have CONVERTED ME. *It is MASTERLY*.

"I hope you will go on, and that you may yet see and enjoy the triumph you deserve."—J. CUMING WALTERS.

That opinion is infinitely more helpful towards the complete vindication of Francis Bacon's Life and Labours than anything Mr. Eagle has yet written. It is my mature and considered opinion and I am content to leave it at that.

Yours, etc.,

Lahelen, 108, Sandforth Rd., ALFRED DODD.
Fiverpool, 12.

To the Editor of BACONIANA
Sir,

MINERVA BRITANNA

On p. 76, in James Arther's "In Baconian Light," Parts II to V, you will find a reference to the title page of the "Minerva Britanna." On this is printed a reference to Ephesians, iv. 1, b, ICHDIEN (see p. 72). Mr. Arther, in his explanation of this, fails to point out the following anagrams, in the text indicated.

i e i n F Rd
b } I THEREFORE, THE PRISONER OF THE LORD,
B } ch A O C N
BESEECH YOU THAT YE WALK WORTHY OF THE VOCATION WHEREWITH YE ARE CALLED.

First Anagram, F R. BACON (Francis Bacon can also be obtained).
Second Anagram, B ICH DIEN (shown in small letters).

It seems important to observe that "wherewith ye are called" is not included in either anagram, although the marginal reference is presumably

made *in toto*. The point is, of course that Francis Bacon was not "called" to be king.

I should be glad to have your comments on this, in due course.

44, North Way, Yours sincerely,
London, N.W.11. NOEL FERMOR.

To the Editor of BACONIANA
Sir,

ITALIAN NAMES IN SHAKESPEARE.

Many years ago, during the course of business, I was examining an Italian document at the end of which the currency was exchanged into sterling. The word used for "exchange" was "cambio." When I saw this word, I remembered it in connection with the name which Lucentio (*Taming of the Shrew*, II-1) takes when he *exchanges* places with his servant, Tranio.

Hortensio, who is the rival to Lucentio for the affection of Bianca, also disguises himself in order to gain access to her. He pretends to be a professor "cunning in music and the mathematics," and takes the name of "Licio." This is also appropriate, for the Italian word "Liceo" means an academy or university. In the First Folio we find it printed "Litio." Similarly, "Hortensio" is printed "Hortentio" in the final scene, probably due to an attempt to give those names a semblance of their Italian pronunciation. "Bianca" is perfect Italian for "white." She is the virtuous and gentle daughter in contrast to her rough and sullen sister.

"Biondello" is the name of the simpleton who is servant to Lucentio. This is another correct Italian word perfectly applied to the character. It means "light-haired." On the stage, Biondello is always represented with flaxen hair, although it is unlikely that either producer or actor is aware of the meaning of the name. It is customary to present simpletons as blonds.

"Lucentio" is from "lucente" (*shining*). From the same derivation we have Luciana and her servant Luce in *The Comedy of Errors*. Lucio, in *Measure for Measure*, is also appropriately named for the light fantastic creature that he is.

Gobbo (the blind old man in *The Merchant of Venice*) is given a name which, in Italian, means "stooping."

Malvolio is, of course, "malavoglia" (*ill-will*), and signifies his contempt for "Sir Toby and the lighter people."

Benvolio is the antithesis of Malvolio, and is well named for the good-natured friend of Romeo.

There is nothing unusual in the invention of names fitting the characters. The fashion developed from small beginnings in Elizabethan times until it reached its peak with Sheridan. But Shakespeare's application of Italian words is interesting and curious, for it not only shows his familiarity with the language but presupposses more learning on the part of his auditors than they could possibly have possessed.

RODERICK L. EAGLE.

To the Editor of BACONIANA
Sir,

"SMALL LATIN?" AND "ROSIE CROSS"

I have been called to order[1] by some capricious critic who will, should he ultimately meet the shade of the learned John Wilkins, D.D., surely feel somewhat ashamed of himself. He accuses me, without giving intelligent thought to the matter, of the false Latin of "Fra Rosae Crucis." I admit the carelessness of not noticing the omission of an "e" in the proof of my article. The reason for the error should, at least, have been suspected. What should have appeared was, of course, "Roseae." Fortune was kind to me that I did not write "roseate." It might have appeared in print as "rosate," much to my discomfiture, and our critic's exultation.

With regard to the other matter in his letter, I have still to be shown that either "Rosi Crosse," or "Rosie Cross," would have been written by Bacon,

[1] "Baconiana," July, 1946, p. 137.

or anyone else of his time. If not, then neither would have been used by him for the "K" count of 287. The proper form "Fra Rosie Crosse," giving 318, serves no purpose. We find it so printed as late as 1638:

For what we do presage is riot in grosse,
For we are brethren of the Rosie Crosse.

The Muses' Threnodie, by H. Adamson.

The fact that "Rosie Cross" is printed in *The Fame and Confession of the Fraternity of the R:C*: by Eugenius Philalethes (Thomas Vaughan) in 1652, does not affect my argument. Bacon had been dead 26 years. Wilkins' *Mathematical Magick* (1648) has, on pages 236-7, "Ludovicus Vives tells us of another lamp that did continue burning for 1050 years, which was found a little before his time. Such a lamp is likewise related to be seen in the sepulcher of Francis Rosicrosse, as is more largely expressed in the confession of that fraternity."

I turned to the corresponding passage in the 4th edition of 1691, and found the final "e" of "Rosicrosse" had been dropped. I have not got access to any other editions, nor are there copies in The British Museum catalogues.

I have searched the 1652 edition of the *Fame and Confession* without finding any mention of "Francis Rosicrosse." It seems that Wilkins misinterpreted "Fra" which stands for "Frater." There are several allusions to various Brethren, such as "Fra R. C." and "Fra C.R.C." In all cases "Fra" is followed by initials. The name of "Fra C.R.C." is, however, stated to have been "Christian." He was, like others, German, and is called "the Father of the Order."

Yours faithfully,

31, Arundel Road, Cheam. R. L. EAGLE.

Who was "G.G." who wrote these words, "honorificabilitudinitatibus" and other words on a leaf from a Latin Bible printed by Anton Koberger at Nuremberg in 1497?